

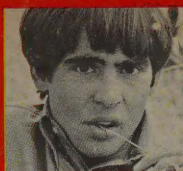
HIT PARADER

35 CENTS/CDC

A CHARLTON PUBLICATION

MARCH

HOW THE NEW
MONKEES!
ALBUM WAS
REALLY MADE



THE LATEST
on the
MAMAS and PAPAS
SPLIT



JEFFERSON
AIRPLANE
MARTY
BALIN
LETS IT OUT



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GRAPE
GUITAR
JERRY
MILLER

COUNTRY
JOE AND
THE FISH

ERIC BURDON'S
SONGS FOR
THE ANIMALS

ERIC
CLAPTON
ON THE
**NEW
CREAM**
ALBUM

EDDIE
FLOYD
STILL KNOCKS ON
WOOD!!

THE
WHO'S
NEW
IDEAS
FOR
YOU!

EXCLUSIVE

ALL THE
WORDS

TO HIT SONGS

MORE MONKEE
"PISCES" SONGS
PLUS
BEACH BOY "SMILEY" SONGS

HELLO GOODBYE
WATCH HER RIDE
IN ANOTHER LAND
LOVE ME TWO TIMES
WEAR YOUR LOVE
LIKE HEAVEN
A DIFFERENT DRUM
NEXT PLANE TO LONDON
MIDNIGHT CONFESSIONS
CHAIN OF FOOLS
IT'S WONDERFUL
IF I COULD BUILD MY WHOLE
WORLD AROUND YOU
WOMAN WOMAN
SINCE YOU SHOWED ME
HOW TO BE HAPPY
THE OTHER MAN'S GRASS
IS ALWAYS GREENER
BEAUTIFUL PEOPLE
BY THE TIME I GET
TO PHOENIX
STORYBOOK CHILDREN
SUMMER RAIN
DANCING BEAR
SUSAN

GLADYS KNIGHT & THE PIPS
STONE COUNTRY
H.P. LOVECRAFT

SPECIAL:
HOW FELIX
FOUND THE RASCALS

MUSIC SPOTLIGHT

GRANNY'S GOSSIP

SHOPPING BAG

PLATTER CHATTER

THE SCENE

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Blemishes Fade As Skin Clears



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hit Parade...

MARCH 1968

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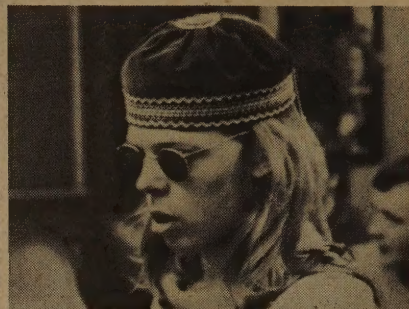
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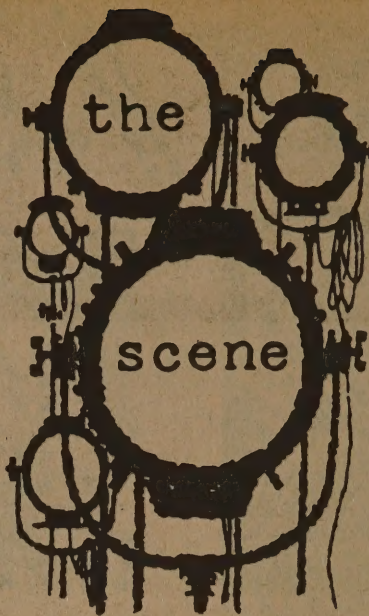
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IT COULDN'T HAPPEN HERE
(A FICTIONAL INCIDENT)

"Suppose you wanted to take control of a country," said an old friend I met on the Fifth Avenue bus recently. We hadn't seen each other since high school, and when I mentioned that I was covering the pop music scene, he told me he had developed a theory about it.

"Suppose," he continued, "you realized that if you tried physical force you'd be demolished. If you were patient and willing to wait twenty, thirty...maybe fifty years, you could take over without firing a shot."

"How?" I asked.

"Use popular music," he replied

"Let's say you wanted to take control of the United States. Start working on the young, impressionable minds of the high school and college students. You can influence them with subtle propaganda through what they think is their own music.

"You begin by planting a few of your agents in the folk music scene," he said. "Their first move is to start singing protest songs. They create dissent and gain sympathizers.

"Next, you make a pitch for pacifism, peace and disarmament. Your folk-singing agents and the singers they've influenced will go over to pop music. Some of them will become disc jockeys, press agents and journalists. They'll start a movement for some non-violent cause, like 'Love' or 'Flower Power.' They'll encourage drug-taking and dropping out of society. They'll even supply the drugs," said my friend.

"Then you start promoting the beauties of another way of life. You can turn this country's youth onto your ideas by having your undercover agents in pop music adopt them. Have them endorse something—like the beauty of the Orient, for example. Have them wear far-Eastern shirts and robes and beads and bells and burn incense. Then.....

"Oops," said my friend. "This is my stop. It was nice seeing you. Give my best to the wife."

He got off the bus and walked off into the night.

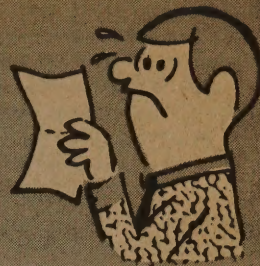
Several days later I read in the paper that he had died. He was the victim of "accidental food poisoning," said the coroner's report, in a Chinese restaurant. □ don paulsen



ENEMY AGENT IN DISGUISE CORRUPTS AN INNOCENT GIRL WITH
SUBVERSIVE POP MUSIC.



WE READ YOUR MAIL



Dear Editor:

Regarding your nasty remarks about the Music Explosion in your November issue:

Is your opinion supposed to be worth something against the opinion of more than a million and a half people?

In case you didn't happen to know it, the boys were honored in Mansfield, Ohio on September 12. This day was proclaimed Music Explosion Day by the mayor. They received their gold record for selling over a million and a half copies of their big hit, "Little Bit Of Soul," in a special ceremony. They were the first ones in the history of Mansfield ever to get keys to the city, and Bob and Jamie were given honorary citizenship to Mansfield. Now, how about that?

I'm good friends with them and I'm also a big fan of theirs. Unless you know them personally and still hold to the same opinion, you have no reasonable right to degrade them as you do. They're really one of the nicest groups around and are also very talented musicians.

Concerning the album - **Jamie** had bronchitis while recording some of the songs and "Good Time Feelin'" wasn't supposed to have the piano in it. "96 Tears" is a great song if you happen to like it. And the Mysterians, which you obviously don't. So don't knock them till you have some really good reasons. Please.

Anyone who likes and would like to know more about them, I'd be happy to tell you as much as I can.

Michelle Huber
335 Clink Blvd.
Crestline, Ohio

Dear Editor:

I want to tell you just what I think of the censorship of the records played on the air.

The reason people want censorship is that they feel that somehow, if you don't talk about something, it will go away. They also think that a young, "impressionable" person is liable to believe something just because he hears it, regardless of his upbringing, the morals of his community, or his own common sense. They think that (to quote my aunt), "it puts the idea into their heads."

Both ideas are silly. First, songs (and magazines and books and television shows) are written because the thing it is writing about already exists. If it means anything, it can usually continue to exist, whether it is written about or not. The only thing is that, if it is written about, people will be a bit more informed about it. Publicity can turn something into a fad, but unless there is more to it than it being the "in" thing, it won't last long. For instance, there were people taking LSD before it became "in," but if it was just another kick, it wouldn't have grown into what it is today.

The second argument is even more dangerous because it underestimates the young person's ability to use his own mind and the parents' ability to teach him values. If someone thinks or does something after hearing a record - or even a lot of records - he must have wanted to think that way or do that thing for some time before. The purpose of message songs isn't to convince you to think the way the songwriter thinks.

Nobody can be convinced to change his mind by listening to a song. It is only to make you consider what the writer is saying, to think about something you maybe didn't think about in quite that way before. So adults who are afraid that their children will be corrupted by the music on the air have very little confidence in their own ability to teach the kids right from wrong, or they are too afraid of new ideas.

People often confuse the sound of the record or the image they have of the performer with the actual message of that song. In the August Hit Parader, a girl wrote and said that if Frank Sinatra recorded "Let's Spend The Night Together," there wouldn't have been a fuss. Probably if the Stones did "Strangers In The Night" with a wild rocking sound, somebody would complain that it's about some guy picking up a strange girl and making love to her that same night.

The proof is that the Byrds' weird-sounding "Eight Miles High" was censored because it was supposed to be about drugs, even though when you really listen to it, it obviously isn't. Yet, nobody is censoring a very ordinary record, "Step Out Of Your Mind," although it is much more obvious what the subject is in that one.

If the purpose is censorship is to shrink the sales of the condemned records, it doesn't even work, especially now that album sales are increasing and the pop stations are losing much of their influence. Just a look at the sales figures for the Fugs and the Mothers Of

Invention will prove it. In New York, if hippy WOR-FM plays a record that the AM stations have censored, the record is a guaranteed hit. It's the old "banned in Boston" technique.

I notice that this is a very long letter, but I hope I have made my point and that you print it.

Phyllis Karp
71 Fawn Dr.
Stamford, Conn.

Dear Editor:

First of all, I want to say that I thoroughly enjoy and appreciate Hit Parader. It's one of the few magazines that is really worth reading from cover to cover.

I don't usually write letters to publications, mainly because I realize that a great volume of mail is received, and I don't feel that what I have to say will be anything unduplicated or earth-shaking. However, I felt a need to say something in reference to the letter from Jessi Loring of San Antonio which you printed in your October issue.

Miss Loring stated that the Raiders were the only group (of the many she has seen) that she was ashamed for her parents to see, because they acted like a bunch of idiots onstage. She further said that Mark Lindsay was the most conceited, spoiled brat she has ever met. Of course, she is entitled to both opinions, but I beg to differ with her on these points.

I haven't seen quite as many of the pop acts as Miss Loring, and not having a press card, could not meet all the ones I did see. But I was fortunate enough to meet the Raiders this June when they

were in Houston. Mark was one of the nicest, most sincere persons (performer or otherwise) I've ever known. He was (as were the other Raiders) interested in each and every fan who spoke to him, and made them all feel at ease. The Raiders were appearing on a local teen dance program, and everyone at the T.V. station was amazed at how friendly and down-to-earth they were. Larry Kane, the T.V. emcee, is an old friend of mine, and after they had left for their motel to get ready for that night's concert, he told us that the Raiders were one of the few really big groups - and he's met and talked to most of them - who aren't in love with themselves. They really care about the fans and appreciate our support. Larry also said that there is no danger that the Raiders will become conceited as long as Revere is their leader because he won't put up with anything like that from any of them. My admiration for them increased a million times after meeting them and finding out that they're tremendously great in the human-being department as well as that of talent.

If what they do on stage is acting like a bunch of idiots, then I wish there were more idiots in show business who can put on a great show, sound even better than their records, and make their entire audience happy; and fewer sophisticates who are up there playing for themselves and ignoring the people who paid to see and hear them perform their music.

It's great to have talent and concentration on performing well, but it's even more important to establish rapport with the audience, to have a bond of sharing, giving and receiving, coming from a stage that's alive with music and the presence of the musicians. The Raiders' enthusiasm and enjoyment in performing that they communicate to their audience are what make their live performances something special that their fans can remember long after the show is over.

Thank you for the time you've taken to read this, and I hope that you'll print it. I think it's something that needs to be said, even if only in my non-elloquent manner. Please keep up the great articles on the Beatles, Stones, Doors, Hollies, Byrds, Simon & Garfunkel, and, of course, the Raiders. Thank God for our music, and thank you for writing about it so well.

Sincerely,
Mary Anne Masters
730L Corpus Christi Street
Houston, Texas 77020

Dear Editor:

I am writing to commend you on your wonderful magazine, nice magazine, and good magazine. They are all three great except for a few minor flaws which I won't mention if I don't want to. I don't. I especially enjoyed your November issue and the Scene in particular. It was a work of art.

I even enjoyed the article on the Monkees. My attitude toward them has changed a little since I read it. I now realize that they can't be expected to turn out great records in between concerts and the TV show. However, I still will not buy their records unless they improve music-wise.

The Beatles articles were too short as was their segment on the TV special, "Our World." I agreed with you in part on the review of "Sgt. Pepper," which I regard as the pop album of the century.

No comment on Herman's Hermits. I was glad to see a whole page of print on the subject of Grace Slick who is a good singer and co-pilot. No comment on the Supremes, either. The article on Janis Ian was fair. All I can say for Mark Lindsay is that I haven't read your article on him. Otherwise I would not mention him or the Raiders.

Too bad about Zal leaving the Spoonful...for the Spoonful, that is. Maybe Jerry Yester can fill Zal's shoes. I doubt it, though, because Zal has big feet. Besides they need someone Jewish.

The Rascals' article left a lot to be desired. They are

improving, however: e.g. "A Girl Like You." Moby Grape drummer - good. Dave Davies - good. Hurray for "The Crazy World Of Arthur Brown." They are my favorite carrot. I liked your ad for wigs on page 48. Man that blew my mind. Goody...how nice of you to give the Yech award to "Little Bit Of Soul" by the Music Bomb. Congratulations, Music Bomb, you've done it again, you no-talent bums.

My main criticism of your November issue is that it lacked anything on jazz music. In the past you have been having at least something on jazz. It would be great of you to have something on Charles Lloyd or Chico Hamilton. I bought the Mothers' new LP and I like it even better than "Freak Out." I'm glad that they have found a cause to defend: namely, the unjust treatment by humans of our friends, the vegetables. It really makes me mad when I hear someone say, "How would you like your daughter to marry a radish."

I will close in saying that I hate all magazines but Hit Parader and Good Housekeeping. Thank you for a lovely mudhole.

Tom Patterson
Citizen
Peking, West Va.

Dear Editor:

I would like to commend you on such an informative magazine. I have been reading it for a couple of years but have never written a letter.

I am writing because I would like to see more articles on such people as The Cream, Al Kooper and his group, Blood, Sweat and Tears, and to ask you to have articles on the Au Go Go and the Gaslight as you used to have.

Presently, we are being overrun by too many California groups. And, unfortunately, many do not make the grade.

Thank you for such a fine publication.

J.K.
New York, New York
The Gaslight and The Night Owl have both closed temporarily. Granny frequently reviews the shows and jam sessions at the Cafe Au Go Go.

Dear Editors:

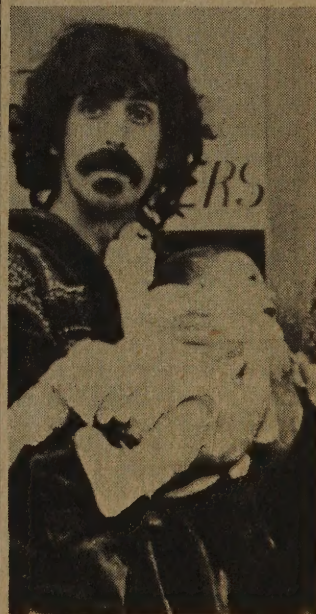
I don't know if a German boy has ever written to you. I might be the only one. I got the October issue from an American boy in our school, and I haven't seen better and more interesting magazine reports on those stupendous West Coast groups like Jefferson Airplane, Doors, Grateful Dead and Moby Grape, which are very good.

Now, could I ask you a favor? Could you please print this letter some day and tell all girls and boys in the age group of 16-21, who feel like writing to a German boy, to drop me a letter and tell me all about what's going on on the West Coast. I'd like to hear a lot about the hippies and the psychedelic scene.

You can't imagine what it's like here in Germany. People mock you if you wear crazy clothes; you hear almost nothing about good American groups and I could bet that there are less than 100 people here who know and dig the music of the Mothers Of Invention. So please, girls and boys, write to me and give me some information.

By the way, I'm 5' 11" tall, have brownish hair and think it doesn't matter at all how people look (Frank Zappa is great). I really hope to hear from you.

Klaus Vogt
8103 Oberammergau St.
Gregor 66 Germany



FRANK ZAPPA
(continued on page 63)

MONKEES:

*Things Are Getting Better
All The Time*



"Pisces, Aquarius, Capricorn & Jones, Ltd." is the best album the Monkees have recorded. Their music is typically bright, cheerful and overpoweringly commercial.

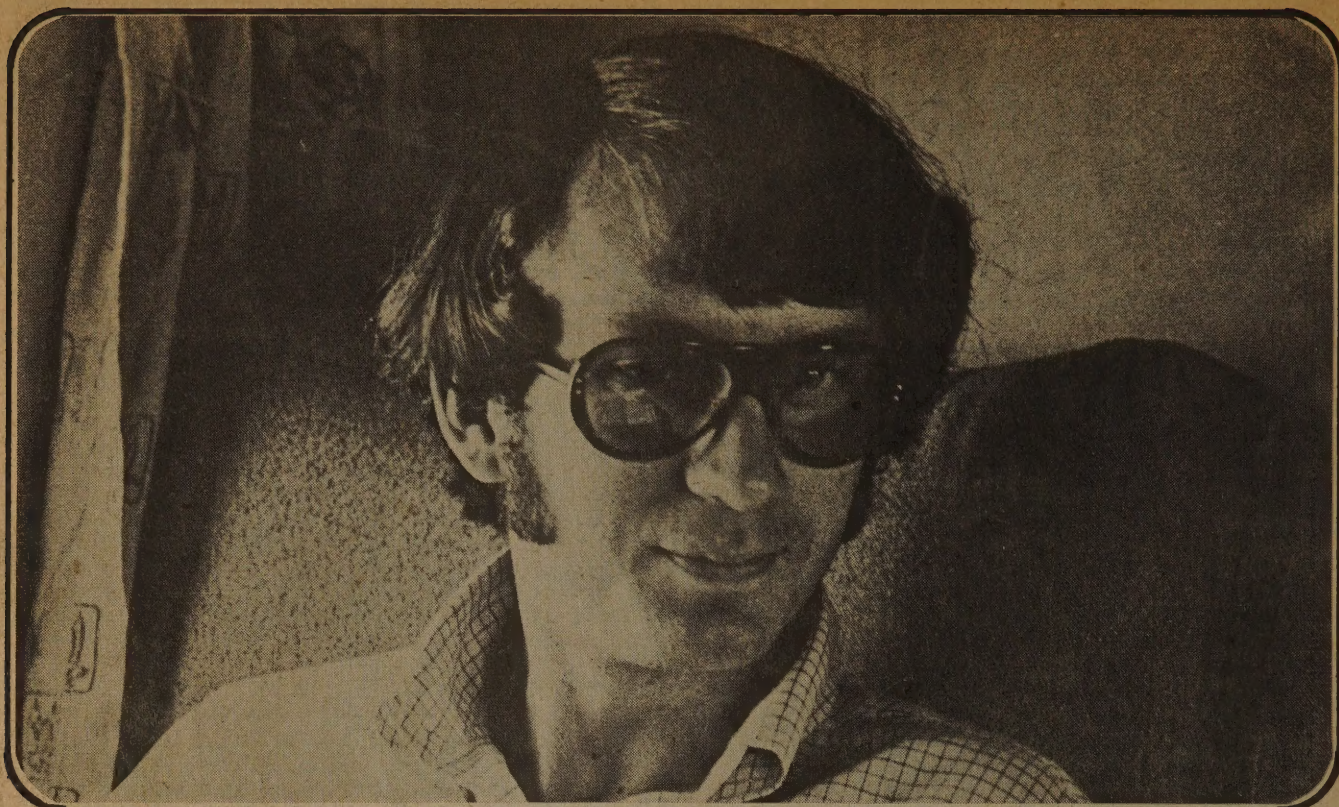
Although most of the songs are still written by someone outside the group, The Monkees are anxious to be recognized as creative musicians. Their sound is getting a little experimental around

the edges. Usually, they confine their use of electronic effects to deeply echo-chambered fadeouts at the end of most songs. It probably sends chills down the little spines of 9-year-old girls.

They also include some science-fiction-sounding blips and bleeps in the background of "Daily Nightly." Buried on the end of "Star Collector," the last track on Side Two, are some very un-

usual effects.

The Monkees are playing their own instruments themselves and they're competent at it. There's usually no heavy musical burden on any of the Monkee instrumentalists, they avoid lengthy solos, a few studio musicians (credited on the album jacket) assist them and anyway, the strong, steady heartbeat of the bass keeps everything together.



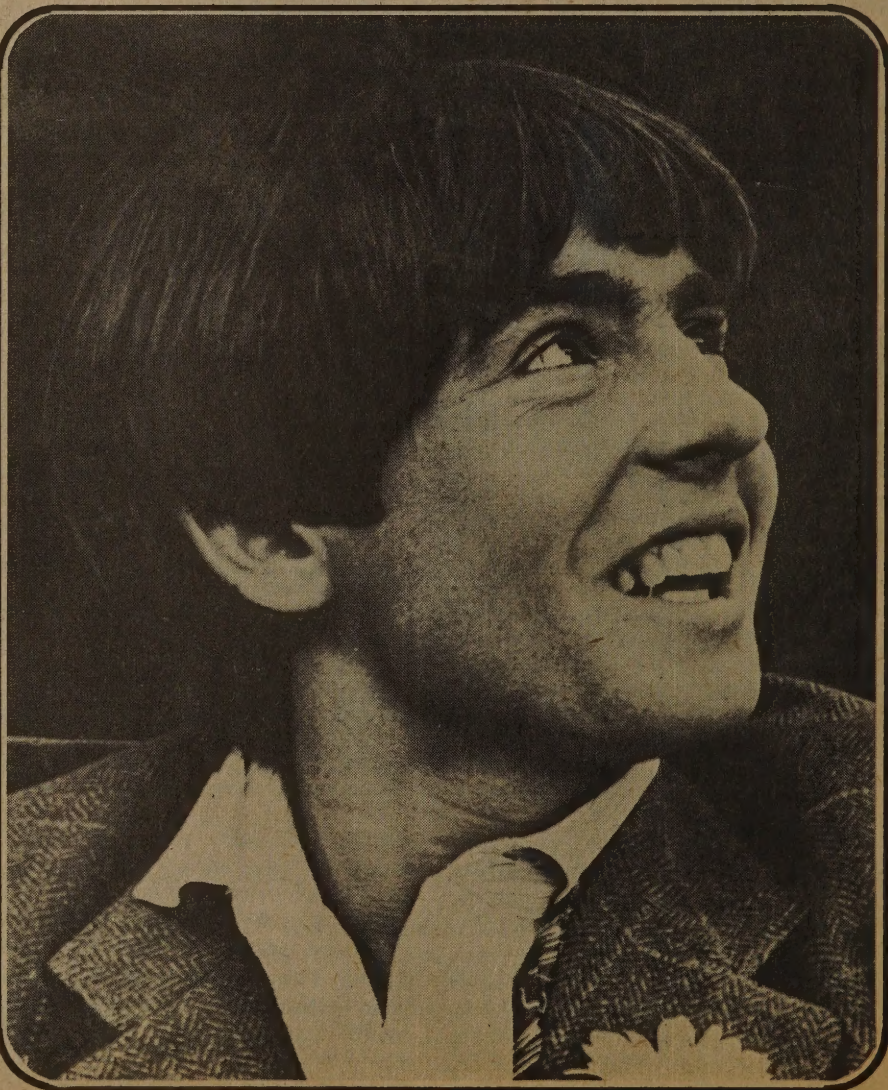
Parts of "Pisces, Aquarius, etc" sound like things you've heard somewhere else before. The vocalists often exhale quite audibly, like the Beatles did on "Lovely Rita," "Girl" and a few other songs. "What Am I Doin' Hangin' 'Round?" sounds just like "The Girl Who Had No Name" on the Byrds *Younger Than Yesterday* album. The influence Bob Dylan has had on lyrics is evident on several tunes. Other influences may occur to you as you listen.

The album begins with a song about the brief, merry life of a good-time "Salesman" who peddles his wares on street corners. The lyrics are innocent enough, but the interpretation depends entirely on the listener. For example, the salesman offers, among other things, pots. He has "secret goods that you push while you walk" and the chorus goes, "he's sailin' so high, high, high, high, high!"

"She Hangs Out" has a 1950's rock and roll Dah Doo Day Ron Ron chorus and was written by the same guy who wrote "Hanky Panky." It has a good beat and you can dance to it. I give it 85 points.

"The Door Into Summer" contrasts the bleak business world with colorful images of "the echos of a pennywhistle band and the laughter from a distant caravan and the brightly painted line of circus wagons in the sand." It's a delightful song.

Some of the lyrics on "Love Is Only Sleeping" seem to be influenced by Lennon & McCartney's "She Said She Said" on the *Revolver* album. The harmony is nice.



"Cuddly Toy," a very accurate description of the Monkees' appeal, is rendered in an appropriately cuddly voice, backed by a heavy, jogging, teddy-bears-on-parade-type beat. The Monkees do this cute song much more effectively than the composer, Harry Nilsson, does on his own recent album, *Pandemonium Shadow Show*. It would make a very strong single.

"Words" has smooth harmony, with soaring organ and voices supported by a solid, insistent bass beat. The drum and organ instrumental break is very pleasant.

The Davy Jones vocal on "Hard To Believe" is accompanied by sweeping strings, mellow brass, the ever-present bass beat and some country style guitar playing which sounds unpolished enough to be one of the Monkees. There's heavy breathing on the ending as the bass walks it out.

"What Am I Doin' Hangin' 'Round?", written by Boomer Clarke and Travis Lewis, who are also Colgems Records artists as leaders of the Lewis & Clarke Expedition, is a real country and western tune that would make a very nice theme song for a cowboy movie.

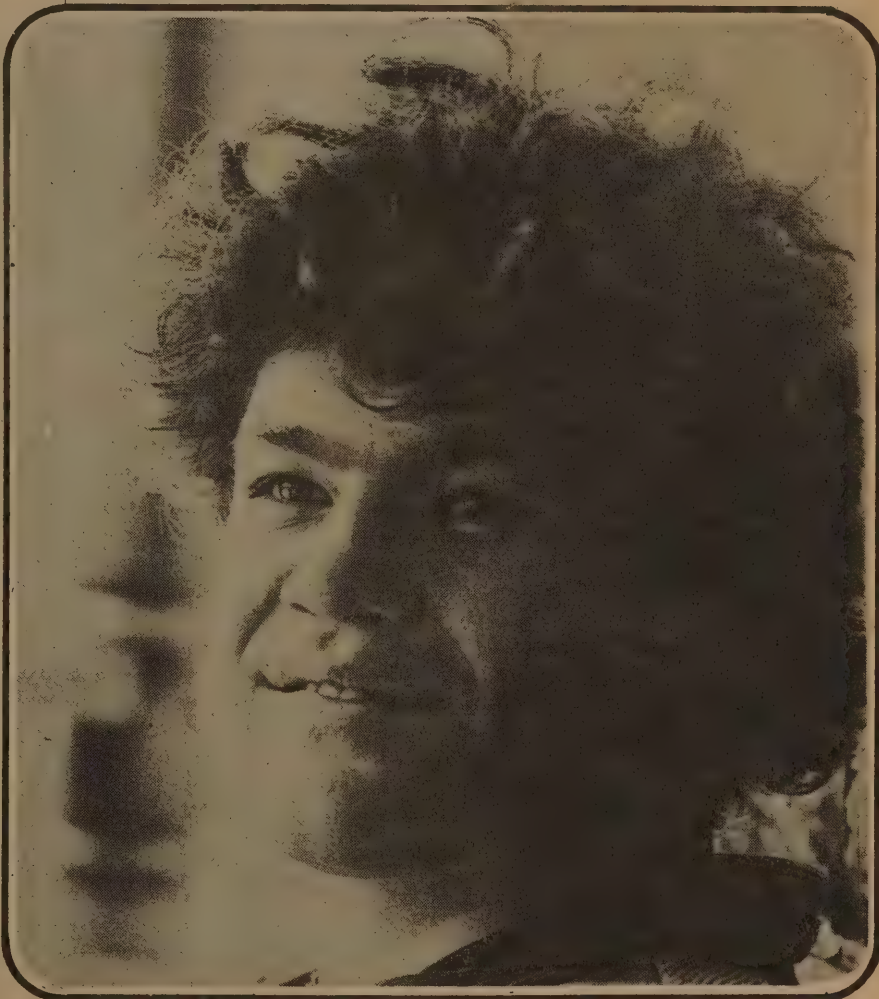
A cute, popping tongue twister recited by Peter Tork, titled "Peter Percival Patterson's Pet Pig Porky" leads into "Pleasant Valley Sunday," the Monkees' first venture into elementary social commentary. The ending is swallowed into a deeply, echo-chambered fadeout.

"Darkened rolling figures move through prisms of no color..... Fashioned pastel neon lights, light up the jeweled traveler Who lost in scenes of smoke-filled dreams, finds questions but no answers."

Dylan? Donovan? Procol Harum? No. It's Nesmith. You know, the Monkee with the wool hat. He's written "Daily Nightly," a colorful set of lyrics with a swirling background of outer-space sounds from the Moog synthesizer under the distantly echoed vocal.

No one can surpass the Mothers' creation of all the live atmosphere and banality of a typical nightclub audience in "America Drinks Up And Goes Home" on their *Absolutely Free* album. Still, groups continue to surround album songs with nightclub sound effects, in an attempt to add "atmosphere" or something. "Don't Call On Me," another Mike Nesmith composition, this one in collaboration with John London, opens with murmuring crowd noises and a remote radio broadcast announcer. The song is a relaxed ballad that Andy Williams wouldn't be ashamed of singing.

"Star Collector," about a fickle fan who aims to please young celebrities,



really pops with creative effects from Micky's Moog. There's an instrumental break in the middle that sounds like an out-of-tune rinky-tink piano or a wretch horn. The long, nutty ending includes a distorted, under-watery-sounding scat vocal by Micky, the twingy,

echo-chambered piano sound again, a return to the dribbling scat vocal, some rapid-fire Who drumming (which sounds like Fast Eddie) and a distant, diminishing "bye-bye" in a fading voice. It ends not with a bang but a whimper. □ benton furnley

THE MONKEES

Thank Their Lucky Stars

Although the Monkees are blessed with success, they are plagued by time. They were pulled out of their normal lives and dropped into a situation (the Monkees) that might have broken the backs of hardened show-biz veterans.

Their roles alone as actors on the TV series often demand half of their daily routine. Each tick of the clock brings them closer to new deadlines and last-minute additions to an ever-growing schedule. But, the Monkees have met the challenge and attack each new experience with untiring enthusiasm. In between the necessary contractual commitments their pride has won them the right to perform the music of their choice.

It is no longer fair to shrug the Monkees off as a mere manufactured group. They were in the beginning, by their own admission, but their new single, "Daydream Believer" backed with "Goin' Down," and album, "Pisces, Aquarius, Capricorn and Jones Ltd.," are masterpieces in anybody's language, and the Monkees did their best to make them so.

"We would like to spend more time on our records," said Mike Nesmith in the November Hit Parader, "but we just do not have the time. We are now putting more effort and time into our records, but it's still not enough time. The last album was completed in nine days. It was cut on our own time between TV rehearsals and everything else. How creative can you be in that amount of time? It's possible to continue at the present pace, and by the end of the year we will have to stop. It's making old men out of us before our time." A few more white hairs should be added when the Monkees begin filming a full-length movie for Columbia Pictures shortly.

When you see the TV program or hear the records, it doesn't seem all that complicated, does it? And it looks quite simple when you read a press release that says, "The initial orders for the Monkees' latest Colgems album, 'Pisces, Aquarius, Capricorn and Jones Ltd.,' have qualified it for an RIAA certification for a gold disc to signify more than one million dollars in sales."

The Monkees may have reached the height of madness, working on that album and a new single. Everything was recorded during their American tour which began July 7 and ended August 27, taking in an area between Texas, New York, and the West Coast. The only time off was spent recording.

Monkee producer Chip Douglas (former bassist with the Modern Folk Quintet) took part in the madness, following the exhausted four across the nation to set up recording dates in Los Angeles, Chicago, Nashville and New York City.

"It really got rough during the tour," says Chip, "because we had to get an album and a single out. We had to figure which studios were available and if we were close enough to them. It came off surprisingly well, even though all the studios and engineers were different. I was very pleased with all the vocal performances and some of the technical sound aspects. It was great experience for me and the Monkees as well.

"The track for 'Salesman' was done in Los Angeles and Mike sings lead. We cut it in one take. 'She Hangs Out' is a remake. We added some brass to it. It was recorded a long time ago but we wanted to add more to it, including harmony parts. We wanted to put a lot more brass in the album but we didn't think of it until it was almost completed. Some of the tunes just weren't designed for strings and brass.

"Although 'Goin' Down' isn't on the album, I think it's an incredible recording. Peter, myself, Micky and Michael laid down the basic track. I played bass, then we just added a brass choir. The sax soloist was the best guy in Los Angeles - Plas Johnson. He took a solo in the key of A-flat concert which is very difficult for a sax to play. Trumpeter Buddy Brisbane, who plays the highest notes in Los Angeles, is also a soloist.

"I collaborated on some of the songs with a writer for the arrangements. I told him what I wanted and he wrote it on paper. The Monkees added a lot of stuff, too. All the songs we picked to record, we used on the album. There wasn't anything left over.

"Door Into Summer" was a thing I wrote with a friend of mine, Bill Martin, when I first started with the Monkees. We finally got around to recording it.

"Star Collector" has an unusual instrument on it which was invented by Micky Dolenz. He calls it a 'moog synthesizer'. It can make any kind of sound you want. Micky also plays it on 'Daily Nightly.' A guy name Paul Beaver played a jazz solo on it in 'Star Collector.' We're going to experiment with it a lot more.

"Peter, Percival....." is an extra thing that Peter did. He has a whole bunch of those things that he does once in a while. I don't know where he gets them from. After we started mastering the album, I decided to use it as an introduction to 'Pleasant Valley Sunday.' It's a nice lead-in because 'Pleasant Valley Sunday' opens with a bang.

"We had no intention of giving the tunes a jazz feel. It just happened that way. Micky is a good scat singer and he did some of that on 'Randy Scouse Git.' It's a natural bag that he falls into. He loves to do it and he can really cook with it."



One of the engineers who worked on the album with Chip and the Monkees was Al Pachucki of RCA in Nashville.

"Chip Douglas told me on the board," says Al. "He knew just what he wanted. They came down here for two days in the month of August while they did a show in Memphis. We completed three songs and laid down the basic tracks for two others. We also added to some of the tapes they had recorded in Chicago.

"I enjoyed working with them very much and it was quite an experience for me.

"I worked with them one or two at a time. They never came in as a whole group, they were so tired. We started off with basic rhythm tracks using an 'electric click.' The click is a metronome that sets the beat. They put the rhythm guitar against the click, then a bass track and a drum track, and then we erased the click track. After they had the instruments down, they came back and put the voices on.

"I worked with their producer, Chip Douglas, who was traveling with them so that they could record whenever they had the chance. There were no other musicians involved. The Monkees played all their own instruments.

"One of the things we cut with Micky was a psychedelic type thing called 'Star Collector.' He stood way across the room singing through a throat mike. He just had the mike hanging around his neck. It gave a strange far-away sound.

"Even though I cut 90% country music, we didn't have any problems at all with the Monkees. Personally I really dig the Monkees' music, but what we recorded was far removed from country music."

After the tracks were finished, Chip and the Monkees rushed back to Los Angeles for mastering, editing and last-minute touches like the brass choir and Micky's moog. In between, the boys had a lot of catching up to do on the TV show. When they get a minute or two, they can be found plucking white hairs that appear occasionally. That's why the new album is dedicated to their lucky stars. □ jim delehant



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Eric Burdon is one of the very few people I would go out into the pouring rain to interview on five minutes' notice, at 4:41 P.M....with another appointment at 5:30 the same evening.

"Eric is in town for a day, on his way to the West Coast," said his publicist, Pat Costello, early that afternoon. "He'll be in his hotel room later. Want to talk to him?"

"Sure."

I'd met Eric the first time the Animals came to America in 1965, when their "House Of The Rising Sun" was being pushed into the Number One spot. We'd met several times since then, but it wasn't until this rainy afternoon that I had the opportunity to hold a tape-recorded conversation with him.

When Pat called me, after Eric had returned to his room, it was almost twenty of five. Nevertheless, I sloshed off, through the soaking wet streets of New York, to a small hotel on 55th Street favored by visiting Britishers.

I congratulated Eric on his marriage to Angie King, who had remained in London; he offered me a coke; we sat down and we talked.

"I was really impressed by the new Animals when I saw them for the first time in London this summer," I told Eric. "I know you still see a few members of the old Animals. Do they like the new group?"

"Oh, yeah. Our breaking up was purely a musical thing. I wanted to go in one direction and they wanted to go in another. Only Hilton and I wanted to go in the same direction, but when the group broke up, he decided to split anyway.

"I think the main reason was that we had grown into what I had always feared that we would end up as being," Eric stated, "...a rock and roll group that just *played* the game of being a rock and roll group...one that took all the money and didn't do much work.

"When Barry joined the group from the Nashville Teens - he's a very hard worker - I realized how lazy the rest of us were in comparison to him. And I thought, that's where I want to be, really. I want to work as hard as he does."

"I started to go around with him twenty-four hours a day and he just turned me on to the fact that I should be working harder. That was the basic reason for the group breaking up."

For years, Eric has always carried a notebook with him, filled with ideas and impressions of the many things he's seen in his travels. But only recently he has given serious consideration to expressing himself by writing songs.

"Everything we've recorded since the new group has been formed have been originals. I've done all the lyrics up until now, but the rest of the fellows

The Crusades Of **ERIC BURDON**

are starting to write as well now," he said. "The way the old group worked didn't give you time to write or to think."

"Also, didn't Mickie Most, your former recording director, select most of the songs the old group recorded?" I asked.

"Yeah. Because he had published deals on them," commented Eric. "The older you get and the longer you're in the business, the hipper you get. I'm making more bread now by writing my own material. But that isn't really the reason I write. It's obviously something else.

"As far as having material things, like money, the only reason I'd like to have a lot of bread is to be able to employ things like symphony orchestras and do fantastic arrangements with them."

I asked Eric which of the songs he's recorded with the new Animals is his favorite.

"The title track of the album 'Winds of Change' says a lot for me," he replied. "It sums up my attitude toward everything, really. There shouldn't be any barriers. Music shouldn't have any separate identification. It should just be music. The track starts off with a short history of what is called jazz, then veers off into what is termed rock and roll or pop music. But there's no difference really. What Jimi Hendrix and Bob Dylan and people like that are saying today are just 1967 versions of B.B. King, Chuck Berry and Robert Johnson."

"The blues of each generation is expressed differently," I suggested.

"Oh, yes," Eric agreed. "It has to. When Chuck Berry was singing his blues he was singing about the desires of the Negro in the big city."

"Elvin Bishop, the guitarist in the Paul Butterfield Blues Band, has a theory about the blues," I told Eric. "The old blues was about emotional suffering, but Elvin thinks the new blues is more intellectual. Like, the younger blues musicians haven't picked cotton or experienced real poverty, but they've gone through a lot of mental changes."

"Sure, it's blues of the mind, really. That's why I'm more impressed with West Coast groups than I am with any other scene, generally, anywhere in the

world. They haven't really forgotten their past. They're playing 1967 blues of the mind, but it's still got that basic old blues rawness about it which makes it real," said Eric.

"That's why Jimi Hendrix is big. He's hit on this in-between formula. Whereas a lot of English groups like the Pink Floyd have gone completely off the rhythmical track and away from the



basics. Although," he added, "their lyrics are very good and some of their recording techniques are very good, considering the fact that there isn't even one eight-track recording studio in the whole of England. They get some pretty good sounds. But it doesn't hold my attention and it's not that interesting.

"I think it's time a good modern sort of Broadway musical came along. I think Zappa would be capable of doing one. But his would probably be a nasty and repulsive one. Keith West of the Tomorrow, a group in England, produced a record, 'Excerpt From A Teenage Opera,' which is fantastic. That's really the direction I want to go in my own way.

"There are some exciting things happening in England but there isn't the same sort of togetherness amongst musicians there as there is in the United

States. I've been saying this in England for a long time, and I've been getting a lot of resistance and I've been put down for it a lot, but I just wait for musicians to come from England to America and see for themselves. I was talking to Eric Clapton yesterday and he feels the same way I do. So does Roger Daltry. When they get back to England they feel so brought down. There's so much drive here and that's lacking in England."

"Also, I understand the English audience can be slow to accept new ideas," I said. "Like, when you first appeared onstage with the new Animals the audience reaction was hostile."

"Yeah. It still is," Eric muttered. "We've been working for a year trying to change attitudes. But, apart from a few people in London who know us closely, we still get put down as a group that's jumping from bandwagon to bandwagon. Like, they think we've jumped on the 'psychedelic' bandwagon. It doesn't really bring me down because I just know that they're wrong and I'm right, and it doesn't really make any difference. But that's where England is at, really.

"After a whole year some people in England still don't realize that there's a new group or that I'm even in a group. They'll come up to me and say, 'I hear you're by yourself now' or 'I hear you have a backing group.'"

The Animals aren't a backing group. They're Eric's fellow musicians, his friends and, perhaps even, his disciples.

"The whole group is basically hung up on a sort of religion that has evolved," Eric said. "The music has to go in the honest direction of the religion. If I can, I'd like to eventually reach the stage where I'll stop writing about things like love between a man and woman, and the games of life like 'I wish I had this or that' or 'Oh, I'm so brought down' or 'Don't bring me up.' I just want to end up singing about absolute, supreme things. I think that's the direction everyone wants to go, really. They all want to obtain the ultimate things.

"On the Beatles' album, 'Sgt. Pepper,' the only track that George Harrison has anything to do with is about international love. Every other track, which were written by Lennon and McCartney, is a different level of love. Whereas George Harrison is up there, they're still down here playing their games. That's the direction I want to go. Up there."

Eric has also expressed a desire to go behind the bamboo curtain with his music.

"I played at a club in London called the U.F.O., which is a big free-thinking hippie scene," Eric said. "In between numbers I was talking about the fact that I thought music was the an-

swer to everything, and the more people who listen to it and play it, the better, and I wanted to play it to anybody. Some kid in the audience shouted out, 'Go tell that to the Red Chinese.' So I figured the best thing to do is to play in Red China. I'd like to do that more than anything else.

"I'd like an American group to go with us because I think that would mean more to them than an English group being there. It's ridiculous to ignore Red China. There's obviously millions of kids there who would be interested in music or in what we have to say."

But would they be able to understand unfamiliar Western music?

"Probably not," Eric conceded. "But I listen to Ravi Shankar and I'm sure they're just as intelligent as we are. Also, I want the Animals to become a theatrical-musical group. Eventually, we want to do plays.

"For instance, I've just written a story about two samauri warriors who fall in love with the same girl. They fight it out for her and they both kill each other. Then she commits suicide because she can't have either one. We're going to act it out onstage with a samauri swordfight under strobe lights, which would look pretty effective. I think the Chinese would understand that."

Eric is also concerned about, among other things, wasteful drinking and partying, which he puts down in "Good Times," and the lack of a safe refuge, expressed in "The Black Plague," both on his recent "Winds Of Change" album.

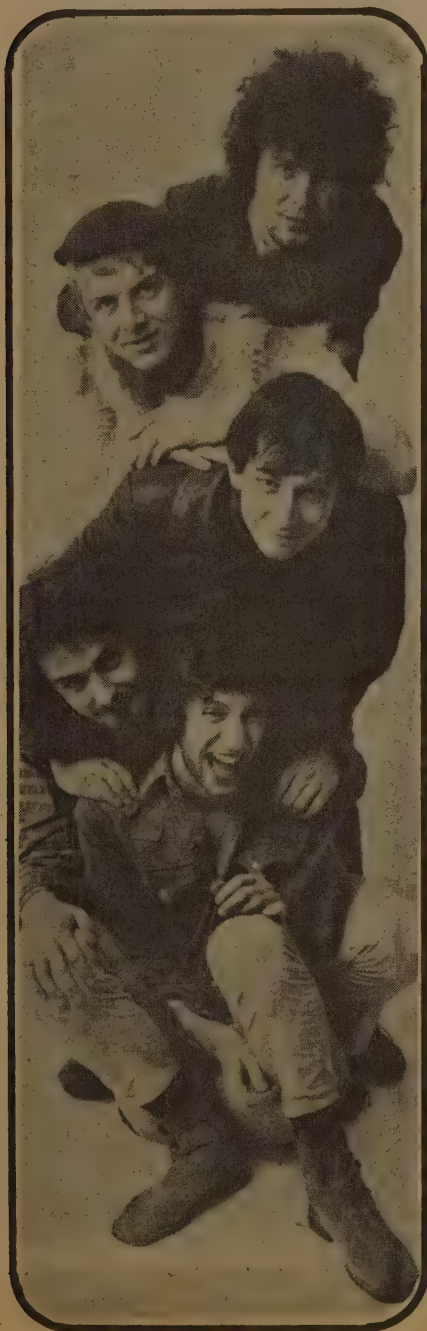
"Every song I write now is autobiographical. It reflects how I feel at a certain time," said Eric. "But I'm learning things so fast that my opinions change so fast. What I say this week may be completely meaningless or irrelevant a week later. But I think the idea of playing for anybody anywhere in the world will stay with us for a long time. I mean, I've played in Communist countries before. I've played in Poland and I've found the kids there were unbelievably good.

"World politics is just a simple game of chess. Once you're aware of the fact that they're playing games with people, you can see how the game goes. Now there's a big drive by the United States and Great Britain to be friends with Russia because 'all us whities have to stick together and the yellow peril is massing at the borders' and all that rubbish. Really, it's just like watching cowboys and Indians on television."

"But, unfortunately, they're using real bullets," I said.

"Well," Eric replied. "I want to use real music to try and sort it out."

I hope he does, before it's too late. □
don paulsen



THE YOUNG RASCALS STORY

Felix Part 2



Right after I met Dino, a lady - I'll call her a lady because I try to be a gentleman - asked me if I knew any good musicians. Her name was Sandu Scott. She was a pseudo entertainer who had gotten in with the right people who set her up to work in Las Vegas. I guess she thought it was the big time because she wanted to put together a backing group that would be suitable for her "stardom."

At the time I wasn't doing what I wanted to do. I figured I was a failure and my musical knowledge had progressed to three or four chords, so I figured, "Go west, young man." I told her I could get the best drummer in New York City.

I told Dino I'd met this crazy lady who wanted to hire us, so we went down to the Latin Quarter to see her act. It was the first time we really got together. We saw these people onstage wearing kilts, and a guy playing bagpipes came out to start the whole mess off, "Rwaahhh Rwaahhhh."

Dino looks at me, I look at him and we start laughing. It was a very funny scene. "Can you see us in kilts?" "Yeah, why not?" She was paying us a lot of money and it was a free trip to Las Vegas. We went out to the Desert Inn.

Sandu and I didn't get along because she had no talent. When you have to play behind somebody who can't sing, you get very bugged.

But when I first played with Mr. Danelli, I went out of my mind. Any musician who reads this will know what I mean. When you sit down and play with somebody and there are no changes, and everything just falls into place musically, it's unbelievable. Wow! It was together from the beginning.

We had some other guys with us but they were nowhere. They couldn't play, but they were nice guys.

Sandu used to give us two numbers

in the act. One of them eventually became a Rascal record, "Slow Down." We used to blow our brains out on them. We would wait for these numbers because it was the only part of the show where we had a good time.

We were playing for what they called a loser audience. From midnight to 5 a.m. all the people who had just finished losing at the gambling tables would come to hear us play. They were in just the right mood for this crazy broad.

All of a sudden ol' Uncle Sam came knocking upon my window. So I closed the window. That ended the draft.

I came back to New York alone. Now I had a different outlook on life. I was just about a free man. I didn't have that thing hanging over my head.

When I came back into New York City, I was the only one with long hair because Dino and I had to go that route for Sandu's group. But my hair is different now. When I say my hair was long.....well, read the article in the May Hit Parader and you'll see what I mean.

I sat down with my old friends, Eddie and Larry, and everybody and I told them, "Look, the only way to do anything is to get out and do it by yourself. Start playing with somebody else." They were in another group, and I was starting to instill rebellion in them.

My music at this time had taken a new turn. Dino liked big band music, which was something I had never really been exposed to. He always used to practice, so there were always records by Buddy Rich and Count Basie around the house. He turned me on to it and I started to like it.

I figured I knew what I wanted to be. I wanted to be an arranger or a producer. Phil Spector was my idol. I wanted to do what he did.

But, when I got back to New York, there was nothing for me to do except go back with Joey Dee, who had offered me a job. It was very depressing. But before I had left Dino, I said, "Look, man, we have to get together some day and have our own group." He agreed.

Now I felt that I had found two un-





He had left Sandu because she had gotten married to some big shot. He was up in Newburgh, N. Y. with some group.

My music had started to take shape. I knew that I wanted to create a sound that wasn't like anybody else's. I wanted an emotion sound. When you heard it, you would feel the strength or warmth being emitted. I had a theory that people can be reached, like animals, with music. You know, like it soothes the savage breast.

I was being turned on by Aldous Huxley's book, "1984." He described a sight-and-sound organ that people could feel. I figured that maybe he could be right because when you go to a church and hear an organ, it immediately sets a mood. You go to a Negro club and the organ music generates a different mood.

I met a guy from England. His name is Adrian Barber. We used to sit in a coffee shop and make plans. He was going to be the engineer and we could have a fantastic group that would knock everybody cold.

I got hold of a guy who had told me, "Anytime you have a group you're welcome here." This was the Choo Choo Club in Garfield, New Jersey. I didn't have the group together yet, but I knew that I couldn't get Dino unless we had a job. He'd been working for a long time and I couldn't get him with promises. He had to have the moola.

When I told my friend I had Dino, he flipped, because Dino had played at the club before. Eddie was his cousin. He didn't know Gene, but how bad could he be? So he gave us the job.

I called Dino on the phone in Newburgh and told him. He flipped. "It'll be a gas," he said, "but the only thing is, we gotta get rid of Eddie. We gotta have another musician. We can't have any waste."

(continued on page 64)

believable people, an Eddie and a Dino. I wanted to work with these guys because I respected them as people, as well as their being the best musicians I'd heard in my travels.

The 46th Street music scene had moved up a block, and I walked into a club and saw a guitar player - Gene Cornish. He was a front man. He was a leader of a group, he could play, he could sing and he looked very good on stage. I said, well, what have we here?

I told the guys we'd work with Joey but we'd start making plans for a group of our own. I'm not the kind of guy who incites rebellion, but.....

Meanwhile, Gene is a straight guy, and then he was even more straight than he is now because he had just come out of Rochester and he hadn't been exposed to any dirt. He thought I was some kind of a Castro or something.

Anyway, Gene didn't like the idea, so I said, "Patience is the key word. I know what is going to happen. I know that sooner or later he's going to wake up and see the mess he's in." And it happened. He said, "I'm quitting this group. This guy is no good."

I said, "That's all I wanted to hear. Let's go." We were ready. All I had to do was get Mr. Danelli to join us.

MAMAS & PAPAS

Take A Long-Needed Rest



Now you see them - now you don't. The Mamas and Papas have cancelled their projected concerts, yet manager Lou Adler and leader John Phillips strongly denied the group is breaking up. However, Mama Cass made statements to the effect that the group would never appear in Europe again and that they might follow individual recording careers. She then neatly put a stop to supposition and threw everything into reverse with an additional quote about the group possibly getting together for an album in six months' time.

What is the truth - have we seen the last of this talented quartet? Personally I think not, but there is more to the group's apparent dissatisfaction with their progress than meets the eye.

There are obviously differences of opinion within the group as to their future. John and Michelle were report-

ed heading for Paris recently with Scott McKenzie. Denny is thought to be heading for Tangier, and Cass is said to be in America.

Meanwhile a house has been rented in Majorca for the group. A good dose of transcendental meditation all round might be the answer.

The following interview was gleaned before their departure for destinations unknown.

In spite of having met John and Michelle at their house in L.A., Denny remained an enigma - but he proved to be a very "graphic" (John Phillips' description) character.

At one point he adopted a very small, elderly photographer hopping about on the outskirts of the throng and insisted he take his (Denny's, that is) photograph while he was watching. Subsequently the little man became "Denny's

photographer" and popped up, camera flashing, from all points of the compass.

Denny informed me of the activities of his close friend, Zal Yanovsky, who left the Lovin' Spoonful.

"Zally's made a record but he's had enough of the group scene," said Denny. "He's got this little lizard called 'Mustapha' which he is very proud of, because it walks on its hind legs like a human being." There followed a credible impersonation of a lizard walking on its hind legs.

John courteously invited me up to his room for a chat, along with Michelle and Denny who kept protesting I had claimed not to be a journalist. Very strange.

Michelle promptly fell upon a couch and went to sleep, looking very lovely, tired and slightly with child. Denny surveyed the mess of tangerines, ome-





lettes, and scamp left-overs on the dining table.

"Look at that old couple out in the park," smiled John pointing to two people in the park beneath their hotel window. "He was tickling her chin with a daisy earlier on."

We talked of the group's decision not to record any more discs until they had come up with some new and creative ideas.

"It was a sudden decision," said John. "We were recording in the studio I had built in my house. Suddenly we realized we were doing the same old thing and we all started yawning."

"We realized that we could go on producing discs and probably the next album would sell a million, but so what. So we weren't doing anything new - we were not satisfying ourselves."





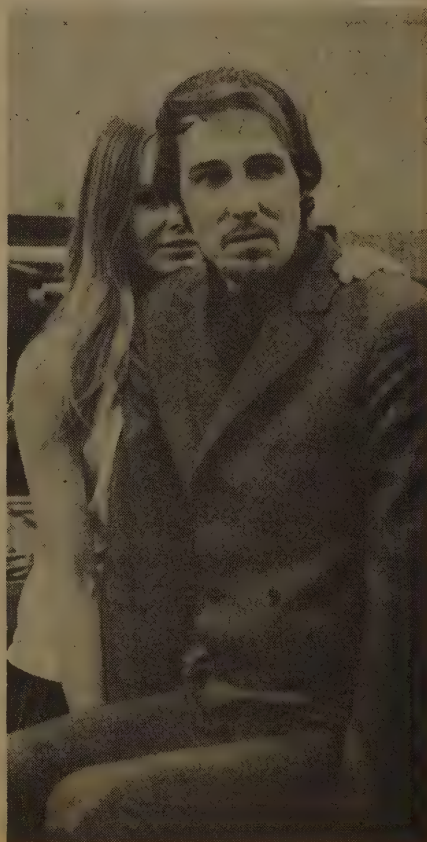
Denny corrected the illustration. "It wasn't quite like that," he said. "We were recording in John's house and then we would go downstairs and listen to

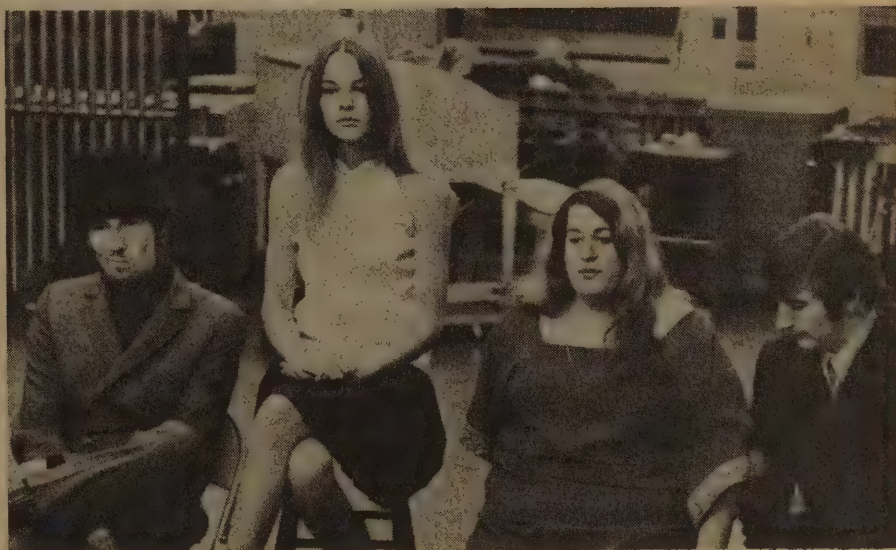
the playbacks. We sat in the chairs and started shaking - we realized it was just the same old things we were doing."

The latest album from the group is

titled, "Farewell To A Golden Era and includes all their old hits.

"It's like we are washing our hands of the things that have gone and start-





ing afresh," said John. "We started out getting everything together as a group of four in the Virgin Islands three years ago. Now we are going to another island and hoping to begin all over again."

It has been suggested that the Mamas and Papas are disbanding. The facts show that they have only ceased to be until Phillips and Co. come up with

new ideas. Will they come through?

The answer to that question was supplied recently by a top recording executive who countered, "Do you really believe a group as talented as this will turn up with nothing?" The answer must be a resounding "No!" □ *Keith Thatham*

We know very little about Eric Clapton, the human being. We *do* know that he has a good heart, he loves being alive, he's very articulate like many British fellows raised on the King's English, he's in his early twenties, perhaps twenty-three, and he has a nice smile. Biographically, a very unclever "press release" says... "There cometh out of that place called Ripley, a youth of artistic mean".....which could imply he was born in Ripley, which may be in England. Was he an art student? That seems to ring a bell.

The Clapton we know (?) and love began around age seventeen when he heard a Big Bill Broonzy album and it shook his spleen, or his tender nature or his brain -- all of them actually - and he devoured Son House, Blind Lemon Jefferson, Chuck Berry, Elmore James, etc., where he could find them in American plastic grooves.

That's how Eric learned, and he put it into practice with the Roosters, his first band which lasted two months, and a pop-rock band called Casey Jones & The Engineers, which lasted a little longer. Then he joined the Yardbirds where he can be heard on the "For Your Love" LP ("Wish You Would," "Good Morning, Little School Girl," "Ain't Got You") and the "Having A Rave Up" LP (the entire live side).

As Eric got into blues more and more, the Yardbirds got more and more out of it, so the inevitable split came and Eric joined John Mayall where he can be heard on the lovely, lovely "Bluesbreakers" LP (London Records PS 492). Then he did a quicky with the Power House for the Elektra "What's Shakin'" LP (including Stevie Winwood vocals and Paul Jones harmonica.)

Now comes the real stuff. The three best men on their instruments in England - the Cream. (A trio? Yes a trio. In rock and roll? Yes. But that's....I mean, how can a trio do all....? Well, they do. They certainly do.) Clapton plays guitar. At least, it sounds like a guitar. Ginger Baker plays drums and Jack Bruce plays bass, and they certainly do. You may hear them if you like on two readily available Atco albums called "Fresh Cream" and "Disraeli Gears."

An Interview With **ERIC CLAPTON**



L to R, GINGER, JACK, ERIC.

HP: One of the most impressive rock records I've ever heard is your "Tales Of Brave Ulysses" (on the "Disraeli Gears" album). Can you talk a little about it?

Eric: It's funny actually because I've been playing guitar and working in groups for about five years and that's the first song I ever wrote in my life. It was so simple. I had a riff and some-

one gave me some words and I just put the song together. We did it in the studio and it just sort of happened. At the time we wrote the song, there was a novel by James Joyce which was made into a film. It was getting a lot of publicity and the whole thing clicked. People were connecting our song with the film.

HP: Why is the production quality on

your "Fresh Cream" album so horrible?

Eric: We weren't even settled then. We'd been playing only about three or four weeks when we made the LP. The guy who produced it is the guy who managed us. We were so green about doing things for ourselves that we just decided to let him go ahead and do it. It turned out to be a flop. The next album is going to be produced by an American guy-

Felix Pappalardi.

HP: Do you think things like your first album happen because record people don't know how to handle these new instruments?

Eric: Yes, that's right. Old people who are in the management side always end up thinking that record making is done by formula — the guitar has to be that loud and something else has to be this loud and it'll be a smash. That's the only way they can ever think. They never try to experiment in any way. The best kind of producer is, or was, really a musician. Someone who plays something, has a real feeling for what they're doing.

HP: You said "Ulysses" was the first song you ever did. You couldn't have had the idea for the "Wah-Wah" then?

Eric: The day that we cut that recording, I was walking through 48th Street in New York and there's this shop called Manny's and they gave me this thing. They said try it out. I've never in my life used any kind of modification or gimmicks. I've never used a fuzz box, for instance. I just thought what a drag but it's worth a try. I used it on the record and it worked.

HP: Seeing that you're connected with Atlantic now, do you think you'd ever use the Stax horns?

Eric: It's very, very possible indeed. I'd love to do that but first we've got to establish where we are at, at the moment. None of the records that have been produced except for "Ulysses" are indicative of what we're really like. The arrangements or something will always change and they're never what we're really doing.

We're gonna cut our third album in New York. It's gonna be done with just the three of us. No overdubs. It'll be just as if we were playing live. Once we get that out on the market and people can see what we're playing, then we can go into other things. I would really like to do a slow blues with a big brass arrangement. It would be beautiful.

HP: Did you like working with Mayall?

Eric: Yes, I did. But that's only one facet of where my musical mind is at. The way I am now, I'd like to do one number an evening that was like that and the rest of the time have it more free. The way I play with Mayall is very strict and limited. In all the songs I had a set riff to play all the way through and then I'd get two 12 bars of solos.

It was very limited. It never really progressed.

HP: Is it difficult to experiment within a blues structure?

Eric: I think it is if you want to be authentic. Mayall wants to do nothing more than represent the Chicago style of blues. It's very difficult to progress within the blues structure. If you play blues guitar in a blues context, then you have to stay in the limits. You play as a unit. If you play blues in a blues band and you play blues guitar, then it just comes out as being a blues band. But if you play blues guitar in a different context, say a kind of rock and roll background type thing — like the bass player and the drummer are playing rock and roll stuff — then the blues guitar becomes something else because of the context it's in. It gives you a completely different approach to what you're playing.

HP: Did you enjoy playing with B.B. King at the Cafe Au Go Go?

Eric: That was incredible. That night I just went down to the club to see Canned Heat. They're very good on straight blues but when they try to improvise the stuff, they don't come off very well. Anyway, I was going to see them and I saw this colored guy on stage. Suddenly he started to play and I knew it was B. B. I couldn't believe it. Elvin Bishop was there, too, and both of us got so excited that we worked up the courage to ask B. B. if we could sit in. I doubt if B.B. ever heard of us before but he said we could sit in. He was probably just being polite. He probably expected two rock and roll kids to just get up and strum away. We went into a slow blues and I got right into his thing. I played as close to his style as I could. I've studied his music for a long time. I think he was shocked. Elvin, myself and B. B. took turns on the solos. It forced B.B. to play better than usual, because it must have scared him a little. We were encroaching on his territory. He asserted himself and played incredibly. He's a beautiful guy, too. A normal musician's prime is over when he gets to be thirty. He gets less potent in every way. Although B.B.'s getting on in years, he's playing better than ever.

HP: Do you want to go the same road B.B.'s going or are you trying to take the blues in a new direction?

Eric: To take B.B.'s route would take a long, long time. I'm too impatient for that. I want to get something new done quicker. We're in a state of flux now. We're getting freer and freer. We just play anything.

HP: How did you come up with that weird voice harmony? Like on "Feel Free"—the harmony is very disturbing.

Eric: I know exactly what you mean. The voices are put on top of that beat. The music underneath is just straight rock and roll. It could be any band



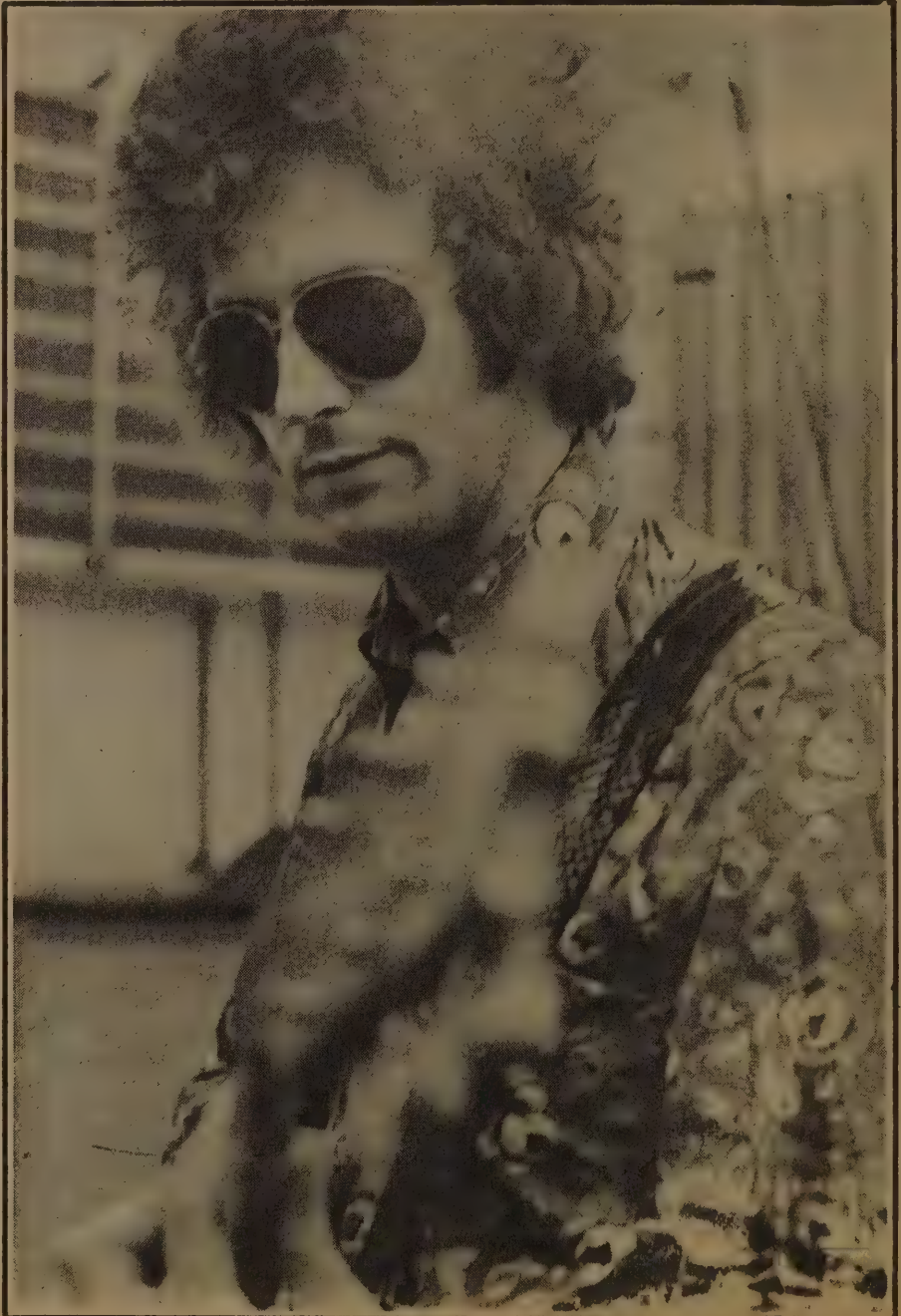


FIRST YARDBIRDS, KEITH, ERIC CLAPTON, JIM, CHRIS AND SAM.

playing, really. Over it are these really sweet harmonies. I guess that's why it's disturbing. It's a strange mixture. We had no idea how it was going to sound because it was recorded all on different tracks. It was done at separate times, so it was all disconnected. When it was all put together it sounded strange but we liked it.

HP: Have you had many problems recording this unique sound?

Eric: I believe there are only two 8-track studios in England. One of them is only used by the Beatles and the Hollies and symphony orchestras. That's the best one. But no one else records there. Most of the other studios are crummy. The engineers aren't into the music as much as they are in the U. S. We record now at Atlantic in New York and that's the very best. The sound on our first album's horrible. But our second one was produced by Felix Pappalardi and engineered by Tom Dowd at Atlantic. They've captured our sound perfectly. It's like having two extra members in the band. Felix will come out of the control room and say, "The fourth note in the second bar should be more sharp" and he's absolutely right. It speeds things up tremendously. They worked with us on our second album called "Disraeli Gears." The only unfortunate thing about this album is it was recorded in May 1967. At the time, that's how we were playing. Now we're working on our third album, and we've progressed so much that "Gears" doesn't sound like us now. "Gears" is just an LP of songs with nice arrangements and solos in the middle of them. We don't do anything straight. We're into music much more now, as much as jazz musicians are into music. There are no arrangements except for arrival and departure points. Sometimes we just play free for half an hour. You can't call it blues. You might catch a little of it in my guitar playing. But as a unit it's just our music. We still do a lot of blues numbers. But we're adding more and more of our own material.



HP: Talk a little about your experience with the Yardbirds.

Eric: I was with them for a year and a half. When I joined them, it was because I had nothing else to do. It was a drag but it was the only steady work to get. I just carried on. After a few months, I forgot that it was a drag. I got used to it. It's like joining a firm. After you're

there for a year, you forget what a bore it is. After some personal conflicts I decided I was just doing it for bread and it was destroying me.

HP: Are you and Jeff Beck about the only guitarists that really got into blues in England?

Eric: No, there are a couple of others. There are Pete Greene and Mick Taylor. There's a few others in very small bands.

There's a hard core of blues fans who won't listen to anything but blues. The general public isn't interested at all.

HP: What do you think of Jimi Hendrix?

Eric: He's a great musician. But I'm not falling into the trap of saying he's good on stage. I'm sure he puts people on by his violence on stage. I know for a fact he prefers just sitting down and playing. If he does a somersault and the audience likes it, he'll go on doing it and stop playing. He tests the audience to see which they prefer.

HP: Are there any American bands that you like now?

Eric: Just three actually. Bloomfield's Electric Flag, the Mothers, and Paul Butterfield. Mike Bloomfield and I are soul brothers. He breathes it. He's music on legs. We've jammed a lot. He's very good and a beautiful cat.

HP: What kind of equipment do you play?

Eric: I use Marshall amplifiers, 200 watts' worth. My guitar is one of the new Gibson S-C's. I leave my Les Paul home because I don't mind if the S-G gets stolen. I find Marshall amps are the most powerful for holding up to sound. They kick a lot. The Americans don't seem to build amps that loud yet. Everybody in England plays very loud whereas the American bands want balance. The only ambition new British musicians seem to have is being as loud as possible. It's a recent tradition that's building.

HP: What's the first blues you heard that won you over?

Eric: A single by Freddy King. The A side was "Hide Away." The B side was "I Love The Woman." Just straight and beautiful. That was about five years ago. Before that I was listening to Chuck Berry and pop stuff. Those old records got me into blues. When I started playing blues guitar, there wasn't anyone else in England doing it. The only place I could learn was from the American blues records.

HP: Can you say where your music is going?

Eric: I have an ambition that might answer that. I dream of the day when there will be no more categories. There will just be live music and recorded music. People won't have to live up to a style any more. Music will just be people playing what they want. That's where I want to go. I love working in America. On the West Coast there's a very creative atmosphere. It's very encouraging. It's inspiring. In New York you've just got to work or you'll lose your mind, it's so neurotic. In England there aren't any roots. There are less people interested in music because they don't have the culture or the money. I think I'd like to live in America. □jim delehant.



L.to R., B.B. KING, ERIC

AND ELVIN BISHOP.



ERIC'S
GUITAR
PAINTED
BY
DUTCH POP
ARTISTS
SIMON
&
MARIJKE

An Introduction To COUNTRY JOE

Country Joe and the Fish are a band that came out of the exploding Berkeley-San Francisco sound scene. Their music is electric - but more than rock. It has touches of folk and classical as well; and they do modernized protest songs.

The group consists of Joe McDonald, 25, a Navy veteran who does lead vocal, rhythm guitar, harp and writes most of the material; Barry Melton, 19, lead guitar and vocal; Bruce Barthol, 19, bass

and harp; David Cohen, 25, alternate lead guitar and organ; and Chicken Hirsch, 27, drums. All the members except David are from the West Coast (he's from New York) and most have had musical backgrounds in the folk music field.

The band got together at the Jabberwock, a coffee house in Berkeley, and grew in popularity. They have played many bay area gigs, are regulars at the Fillmore and Avalon ballrooms, have

appeared on one nationwide TV show so far (NBC's "The Pursuit of Pleasure"), and both their first LP and single on Vanguard were brisk sellers.

In attitude and appearance they are very much representative of the new feeling in music and life-style that's growing from the West Coast outward.

Tony Glover, harp player with Koerner, Ray & Glover and author of "Blues Harp," interviewed Joe in San Francisco.



HP: What kind of music has influenced your music?

Joe: That's a hard question -- it's a big hodgepodge. When I was a kid my parents had Gilbert and Sullivan records which I listened to all the time, and also Woody Guthrie -- "Dust Bowl Ballads." And that cat from New York who wrote "Freedom Train" -- Earl Robinson? Or Robeson, I forget which -- I learned some union songs of his. And I used to listen to country-western a lot; I listened to everything that was on the radio. When I was in high school I was student conductor of the band; we did dixieland jazz stuff and marching band stuff. From about age 9-15 I was in an orchestra with a classical thing going. Blues was a very big influence.... I played dixieland trombone and we used to jam what was called blues: the one, four, five pattern, you know. It used to be the blues in B-flat; now it's the blues in A, but it's still blues.

HP: Any particular blues singers?

Joe: Not really.... I got on a jazz history trip and got back to Blind Lemon Jefferson. I had an LP of his, but never really went crazy over it -- I was more on a jazz kick, like Jelly Roll Morton. Oh, and when I was sixteen, I wrote four rock and roll songs - I can still remember two of 'em....

HP: Same kind of stuff you write now?

Joe: Not so much, although I'm on the

verge of writing one like that now. The old chord progression, except in a very slow 6/8 time.... Yeah, and I was very into the R&B thing. I used to go to the El Monte Legion Stadium. I saw Fats Domino, the Penguins, Johnny Otis, The Platters, and Big Jay McNeely in downtown LA....

HP: All the people--

Joe: Right.... also a gospel choir, sort of Mahalia Jackson -- like the one that used to sing on TV -- we went and saw them in person. In fact, the only music I had access to that I didn't like, that I just couldn't stand, was American pop. Patti Page, a whole bunch of just incredible stuff. "How Much Is That Doggie In The Window," "Volare"..... just horrible! But I dug most everything that came out of the 50's; R&B and a type of rock that Mexican groups were doing; "I sit in my window looking out at the rain....." And all those songs about somebody's "gone to be a soldier."

HP: How about the "Death After The Prom" series?

Joe: I think I was either in the Navy or had lost interest then. That's about the time I went on a big Belafonte calypso kick.

HP: Then it was after you got out of the Navy, that you got into the folk thing?

Joe: Actually, I sort of got into it in the Navy. I was carrying my guitar around

and people kept asking me to sing "Barbara Allen" and "I Traced Her Little Footprints In The Snow," and later I found out that those songs actually existed. I was probably very influenced by Woody Guthrie in my songwriting. When I started I was writing what Dylan was writing at the time, closely related to Guthrie: seas and trees -- simple things. Also protest material.... it's really a hodgepodge. When I was stationed in Japan I even learned some Japanese folk songs. I guess it's the Seeger trip: never very disciplined, just take a little bit here, a little bit there, then put it all together. I saw Seeger when I was young and he impressed me.... he told stories, too, and I dug that.

HP: How about the Beatles and the English influence? I know I couldn't stand listening to the radio till the Beatles and Stones came along -- did they hit you the same way?

Joe: Not really. I guess at the time I was very much involved with folk and protest music. But I knew the Beatles were around because of all the publicity. I was in LA when they arrived at the airport.... people screaming and going crazy. And I'd just gotten married and was painting the kitchen with the radio on -- every hour, "I Want To Hold Your Hand." It was groovy, but I got sick of hearing it. Their first records weren't very good -- they were doing stuff I'd

& THE FISH

rather hear Little Richard do, you know? But I really wasn't paying much attention.... I was learning Carter family style, very much into guitar and banjo, 12-string, double-thumbing, all that. No, I was sort of out of it. Writing and editing *Et Tu*, a poetry-protest magazine, going to school, semi-active in civil rights, demonstrations, and so on.....

But I'll tell you who really blew my mind -- Richard Farina. We came up and heard him at a Big Sur concert and he was doing his thing with that syn-copated dulcimer, right? Rock-protest and I was really mad that he'd do such a thing. I guess I used to be a purist, 'cause I was mad for two days; then on the third day I wrote a rock-protest song, "The Ballad Of Lyndon Bird." I was gonna sing it on KPFA that night, but when I got there, Farina was there -- so I got uptight and decided not to do it. But, I ended up singing it anyhow, and he played dulcimer with me. We talked just a little and I thought he was really a groovy cat. I wrote the thing in open G, flat-picked, and it came out sounding like his dulcimer -- I'd really absorbed whatever it was he did at Big Sur. I do a lot of that: soaking things in, that come out later. I guess Farina was the cat in the right place at the right time to turn me around.

HP: That brings us to your first LP. You could label it rock with folk touches, if you need labels. Where did the songs come from?

Joe: Well, I wrote them over about a 2-year period. "Flying High" was winter in LA, pouring rain and I was on the freeway talking with my guitar -- nobody'd give me a ride. I thought I was really stuck, then these two hippie cats pulled up -- well, it's just like the song says, very far out. I got the idea for the riff to it from Jeff Blackburn of Blackburn and Snow, and I'd been wanting to do a song about the incident 'cause it was so bizarre. I figure those two cats'll hear the song and maybe do something..... I dunno.....

HP: Do you write the words to the music or vice-versa?

Joe: "Flying High" -- I got the chord pattern first, then put the vocal to it. What usually happens is, I'll be messing around with a guitar and I'll stumble on a chord pattern which makes me think of something. "Sweet Lorraine" came like a flash, but I worked on it for four or five days. Just thinking about chicks and being dragged. It was originally about this one particular chick, but it ended up a combination of three

of them. "Happiness Is A Porpoise Mouth" -- I stumbled on a G-minor tuning. "Section 43" -- that came out of a period of a lot of depression. I had been playing Buffy St. Marie's "Cocaine" and I had that tuning with the E's and down to D. It took about four hours -- I did it originally with my guitar and a harp in a holder. Barry had a stereo tape machine and we messed around recording things on top of each other. And then I came up with that slow passage with the arpeggios -- I just flashed that all the different parts could be put together.

HP: What about "Death Sound"? Same scene?

Joe: It was six months later, but the same general feeling. That and "Sad And Lonely Times" came right together. They were like the yin and yang of my marriage. I'm in the process of being divorced now.....

HP: The whole group wrote "Love"?

Joe: Yeah, very hodgepodge. I wrote the second verse, Barry changed it around some, we added a verse from High Heel Sneakers that our drummer at the time wrote (John Francis Gunning -- he's in a group called the Second Coming now) -- all mixed in together.

HP: What about "Bass Strings"?

Joe: I was working at Lundberg's Guitar Shop here in Berkeley -- I was gonna be a guitar repairman and give up my musical career. Anyway, I got the opening riff and then right away thought of the first line. I don't know where this stuff comes from, it's really weird. Bruce sort of helped me out with that one....

HP: "Superbird" used to be a jugband song at one time, didn't it?

Joe: Well, originally I thought it was an R&B song, and I did it in open G tuning -- very funky. You mean the first EP we cut?

HP: Yeah, right.

Joe: That was a talking issue of this magazine we were putting out, Rag Baby. There were different people in the group then, but we had two songs, "Superbird" and "Fixing To Die Rag." They were sort of jugbandish, but a transition takes place. Now it's very rock, sort of Yardbirdish. "Masked Marauder" came all of a sudden about a week or two before we cut the LP. The opening riff came from a country blues thing in open G tuning.

HP: Any relation to Farina's "Bold Marauder"?

Joe: Not that I know of -- we just had a lot of title ideas and Barry came up with this one. Lately I've taken to hav-

ing melodies and pieces of melodies around, and then adding words later. In the past it was purely on impulse, but now I feel I have enough behind me to start consciously working. What I'd like to do is get some structures out of those songs and do more songs in those structures in an attempt to perfect them.

HP: What happens with a new song you write? How does it arrive at its final version?

Joe: Basically, I play the song for the band and they add things to it. It used to be the case that if nothing clashed terribly we played it, 'cause nobody could hear what anyone else was doing anyway. Now the arrangements are getting more sophisticated -- we're just better musicians now, so we can play more things.

HP: I'm thinking especially of "Grace." It's so tightly integrated, like a little miniature symphony -- everything meshes.....

Joe: I was really influenced by Susan Craubard of the New Age (they do sort of Eastern/folk/jazz numbers) -- she did a thing called "Ode To Satie" that really blew my mind. I listened to the New Age a lot and came up with this classical sort of guitar riff, an E bass thing. It was in open tuning, but I dug that you could do it closed as well. You know, I've sort of used up E chords -- I get the feeling I've done all I can with E. But, I've had that feeling before. Anyhow, then I got the riff behind the "across the tiny door of my eyes" vocal line. Just really weird.

HP: Really beautiful.

Joe: I thought it was the strangest thing I'd ever heard. So I wrote some lyrics and put them to it. It built up gradually..

HP: Barry said before, that the opening was from a Tibetan hymn --

Joe: Yeah, out of a book he read, and it fit. Originally, the "I love you"'s at the end were in Japanese, but I changed it because it was no good if nobody could understand it. David worked out some leads for it and Bruce added the bass feedback..... I worked out the bass line behind the refrain.

HP: That end chord just knocks me out, the way it bends and soars.....

Joe: Yeah, Barry does that with that stick, the Bixby thing. I really dig the end, the way it resolves. That's one of the best parts of the song -- Barry thought of that.

HP: After hearing it live, I dug that there wasn't enough bass on the LP.

Joe: Yeah, we had some problems. We had to record at low volumes, which wasn't very good. The next one we'll record at higher levels, and it should work out better all around. ☐ Tony Glover.

WORDS TO YOUR FAVORITE HITS

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•CHATTANOOGA CHOO CHOO

(As recorded by Harper's Bizarre/
Warner Bros.)
MACK GORDON
HARRY WARREN
Pardon me boy is that the Chattanooga
Choo choo
Track twenty-nine
Boy you can gimme a shine
I can afford to aboard a Chattanooga
Choo choo
I've got my fare and just a trifle to spare
You leave the Pennsylvania station 'bout
a quarter to four
Read a magazine and then you're in
Baltimore
Dinner in the diner, nothing could be finer
Than to have your ham'n eggs in
Carolina
When you hear the whistle blowin' eight
to the bar
Then you know that Tennessee is not
very far
Shovel all the coal in, gotta keep it rollin'
Woo, woo, Chattanooga there you are.

There's gonna be a certain party at the
station
Satin and lace, I used to call funny face
She's gonna cry until I tell her that I'll
never roam
So Chattanooga Choo choo won't you
choo choo me home
Chattanooga Choo choo won't you choo
choo me home.

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•DANCING BEAR

(As recorded by The Mama's & Papa's/
Dunhill)

JOHN PHILLIPS
I wouldn't wanna be a chimney sweep
All black from head to foot
From climbing in them chimneys and
cleaning out that soot
With a broom and ladder and pale
The darkened walls I scale

And far and high I see a patch of sky
I'd rather be the gypsy who's camped
at the edge of town
The one who has the dancing bear
That follows him around
And he lifts his big foot up
He puts his big foot down
And bows and twirls and dances round
and round

I found I was a cabin boy
Last night as I did dream
Found aboard a magic ship
For a land I'd never seen
And the moon she filled our sails
And the stars they steered our course
And on our bow there was a golden horse
The queen eats sugar and candy
The bishop nuts and cheese
And when I am a grown man
I'll taste just what I please
The honey from the bee
The shell fish from the sea
The earth, the wind, a girl
Someone to share these things with me
I wouldn't wanna be a chimney sweep
All black from head to foot
From climbing in them chimneys and
cleaning out that soot
I'd rather be the gypsy
Who's camped at the edge of town.

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•IN ANOTHER LAND

(As recorded by Bill Wyman/London)
BILL WYMAN

In another land
Where the breeze and the trees and the
flowers were blue
I stood and held your hand
And the grass grew high
And the feathers floated by
I stood and held your hand
And nobody else's hand could ever do
Nobody else will do.

And I awoke
Was this all a joke
Much to my surprise
I opened my eyes
We walked across the sand
And the sea and the sky and the castle's
were blue
I stood and held your hand
And the spray flew high
And the feathers floated by
I stood and held your hand
And nobody else's hand could ever do
Nobody else will do.

And I awoke
Was this all a joke Much to my surprise
I opened my eyes
We heard the trumpets blow
And the sky turned red
When I accidentally said
But I didn't know
How I came to be here when I'm fast
asleep in bed
I stood and held your hand
And nobody else's hand could ever do
Nobody else will do
And I awoke
Was this all a joke
Much to my surprise
I opened my eyes.

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WORDS TO YOUR FAVORITE HITS

•LOVE ME TWO TIMES

(As recorded by The Doors/Elektra)

THE DOORS

Love me two times baby
Love me twice today
Love me two times girl I'm goin' away
Love me two times girl
One for tomorrow, one just for today
Love me two times I'm goin' away

Love me one time
Could not speak
Love me one time
Yeh my knees got weak
Love me two times girl
Last me all thru the week
Love me two times I'm goin' away.

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•WEAR YOUR LOVE LIKE HEAVEN

(As recorded by Donovan/Epic)

DONOVAN LEITCH

Colour in sky
Prussian blue
Scarlet fleece changes' hue
Crimson ball sinks from view
Wear your love like heaven
Wear your love like heaven
Wear your love like heaven
Lord kiss me once more
Fill me with song
Allah kiss me once more
That I may, that I may
Wear my love like heaven
Wear my love like heaven.

Colour sky Havana Lake
Colour sky rose carmetene
Alizarian crimson
Wear your love like heaven
Wear your love like heaven
Wear your love like heaven
Lord kiss me once more
Fill me with song
Allah kiss me once more
That I may, that I may
Wear my love like heaven
Wear my love like heaven.

Can I believe what I see
All I have wished for will be
All our race proud and free
Lord kiss me once more
Fill me with song
Allah kiss me once more
That I may, that I may
Wear my love like heaven
Wear my love like heaven
Carmine.

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•HONEY CHILE

(As recorded by Martha Reeves & The Vandellas/Gordy)

MORRIS MOY

You're shiftless and you're lazy
Just like the hound dog, Daisy
I had when grandma raised me
Honey chile, poor Granny got too old to scorn me
Dear old auntie warned me
You sure was no good for me
Honey chile, but your kiss is sweeter than the cake
That grandma used to make
Oh them sweet little things about ya
Sure enough takes the cake
You ain't gonna amount to nothing
'Cause you ain't gonna work for nothing
Without you I'm good for nothing
Honey chile, honey chile
Sure 'bout to drive me wild
And I love you so
Can't let go
Now honey chile oh sugar chile
I'd walk a country mile, just to be with you
And to stay with you, now honey chile.

I try to act like a lady
But you've been courtin' Sadie
Your reputation's shady
Honey chile, hey you even took out Sally
Who lives across the alley
Oh I've been keeping tally
Honey chile you're like the grapes upon the vine at winning pretty wine
'Cause like that home made wine so sweet
You sure enough drove me out of my mind now
You ain't nothing but a playboy
Using me for a play toy
You're ruining my pride and joy
Now honey chile, honey chile
Sure 'bout to drive me wild
And I love you so, can't let go
Now honey, oh sugar chile
I'd walk me a country mile just to be with you
And stay with you now honey chile
One day I'm gonna get stronger
And I won't need you no longer
This feeling will be a goner
Honey chile, hey now I can't take disgracin'
That ain't the way granny raised me
You're gonna just hurt like crazy
Honey chile, sugar chile
I'd walk a country mile just to be with you
And stay with you
Honey chile, hey honey chile
Sure 'bout to drive me wild.

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•STORYBOOK CHILDREN

(As recorded by Billy & Judy/Atlantic)

CHIP TAYLOR
BILLY VERA

You've got your world
And I've got mine
And it's ashame
Two grown-up worlds

That will never be the same
Why can't we be like storybook children
Running through the rain hand in hand
Across the meadow
And why can't we be like storybook children

In a wonderland where nothing's planned for tomorrow
You've got his ring
You've got his heart
You've got his baby
And it's too late to turn away
And start again
How happy we could be
If only we were storybook children.

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•INSANITY COMES QUIETLY TO THE STRUCTURED MIND

(As recorded by Janis Ian/Verve/Forecast)

JANIS IAN

She sits on a window sill
Looking down it's quite a thrill
Imagery imagining what is it like to be dead
Looking upward through my pain
Looking through my window pave
See her face turn into rain
She prepares her face at last
Taking off the piece of glass
Wrapped around her eyes she doesn't cry
She's very young and very bright to die.
She walks out upon the ledge
Searching for the living end
She blunders wondering just what has changed in her head
I look outward through the rain
It has washed her mind away
I went ahead and made my bed
Nothing really more need said as she's dead.

Then so quickly she stands up
Takes her shoes off in a lump
She lays them down
Lately she has frowned
Looking upward through my pain
Looking through my window pave
See her face turn into rain.
Checks to see her room is clean
Making sure her clothes are clean
Dying, a death in dirty clothing puts one down
Looking upward through my pain
Looking through my window pave
See her face turn into rain.

Then quite quickly she stands up
Crouches low prepares to jump
Properly pretending she's in gym shooting basket ball.
Floating downward through the air
Remembering the state of her hair
She falls and nobody hears it at all
Looking upward through my pain
Looking through my window pave
See her face turn into rain.
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WORDS TO YOUR FAVORITE HITS

• SUSAN

(As recorded by The Buckingham/ Columbia)
JAMES HOLVAY
GARY BEISBIER
JAMES WILLIAM GUERCIO
 Susan, looks like I'm losin'
 I'm losin' my mind
 (Losin' your mind)
 I'm wastin' my time
 Susan do you have to be confusin'
 I ask myself why
 (Sayin') you're sayin' goodbye
 (Goodbye to me)
 No other girl could ever take the place of you
 Though you're hurtin' me
 You know you'll always be thinking of me
 Till I love you
 Love, love, love, love, love, love, love, love, love, love
 I love you, love, love, love, love, love, love, love, love
 Yes I do, I do
 I love you, yes, I do, I do
 Love, love, love, love, love, love, love, love, love, love
 I love you, yes, I do, I do
 I love you, yes, I do, I do
 Susan, I love you.
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• NEXT PLANE TO LONDON

(As recorded by The Rose Garden/ Atco)
KENNY GIST, JR.
 Next plane to London leaving on runway number five
 Next plane to London
 And I'm missin' her
 That baby of mine.
 Told her I was gonna be a star
 But to do it I would have to go far away
 But I'd come back someday
 And take her away
 And I'm on the next plane to London
 Leaving on runway number five
 Next plane to London
 And I'm missin' her
 That baby of mine.
 Said that over here I wasn't in
 Down in Hollywood I couldn't find a friend
 Who would help me get in
 Or listen to me
 And I'm on the next plane to London
 Leaving on runway number five
 Next plane to London
 And I'm missin' her
 That baby of mine.
 Maybe over there I'll get a start
 Only hope by leaving I don't break her heart
 The most important part than any record on the chart
 And I'm on the next plane to London
 Leaving on runway number five
 Next plane to London
 And I'm missin' her
 That baby of mine.
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• MIDNIGHT CONFESSIONS

(As recorded by Evergreen Blues/ Mercury)
LOU JOSIE
 The sound of your footsteps telling me you're near
 Your soft gentle motion, baby
 Brings out a need in me no one can hear except in my midnight confessions.
 When I'm telling the world that I love you in my midnight confessions
 When I say all the things that I want to I love you
 But a little gold ring you wear on your hand
 Tells me understand
 There's another before me
 I'm wasting my time, you'll never be mine
 Staggering through the day time
 Your image on my mind
 Passing so close beside you baby
 Sometimes the feelings are so hard to hide
 But a little gold ring you wear on your hand
 Tells me understand
 There's another before me
 I'm wasting my time, you'll never be mine.
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• BABY YOU GOT IT

(As recorded by Brenton Wood/Double Shot)
SMITH
WOOVEN
WINN
 I run after you
 Like a fool would do
 But mama didn't raise no fool
 And I should know
 That baby you got it
 That's all I can say to you.
 You got soul, too much soul
 Foxy clothes, the cutest nose
 The greatest shape
 There's nothing fake about you
 Baby you got it.
 People can be cruel
 They say I lost my cool
 But it's very hard to keep my cool
 When I'm around you
 'Cause baby you got it
 That's all I can say to you
 (Repeat chorus).
 Now that I found you
 Gonna cling to you
 I'll give you lovin', money, everything to you
 No matter what they say
 Doesn't matter what I do
 I'm never gonna love another girl but you
 'Cause baby you got it
 That's all I can say to you
 (Repeat chorus).
 My friends say no can be
 You're not the girl for me
 But I see a lot of things in you that they can't see
 Oh, baby you got it
 That's all I can say to you
 (Repeat chorus).
 You got soul, too much soul, baby, you got it
 Foxy clothes, cutest nose, baby, you got it
 Greatest shape, nothin' fake, baby, you got it
 Groovy lips, make me flip, baby, you got it
 Pretty eyes, hyp-no-tyze, baby, you got it.
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• A DIFFERENT DRUM

(As recorded by the Stone Poneys/ Capitol)
MICHAEL NESMITH
 Well you and I
 Travel through the beat-up different drum
 Can't you tell by the way I run
 Every time you make eyes at me
 You cry, you moan, you say it will work out
 Honey child I got my doubts
 You can't see the forest for the trees.
 Don't get me wrong it's not that I knock it
 It's just that I'm not in the market for a girl who wants to love only me
 I'm not sayin' that you ain't pretty
 All I'm sayin's that I'm not ready for any first place or thing
 To try and pull the reins in on me
 Well I feel pretty sure you'll find you a man who'll take a lot more than I ever could or can
 You'll settle down with him
 I know that you'll be happy
 So goodbye, I a-leavin'
 I see no sense in your cryin' or grievin'
 We'll both live a lot longer if you live without me.
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• HELLO, GOODBYE

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY
 You say yes
 I say no
 You say stop and I say go go go oh no
 You say goodbye and I say hello
 Hello, hello I don't know why you say goodbye I say hello, hello, hello
 I don't know why you say goodbye I say hello
 I say high, you say low
 You say why and I say I don't know oh no
 You say goodbye and I say hello, hello hello
 (Hello goodbye, hello goodbye)
 I don't know why you say goodbye I say hello
 (Hello goodbye, hello goodbye)
 I don't know why you say goodbye I say goodbye
 (Hello goodbye, hello goodbye).
 You say yes, I say no
 You say stop and I say go go go
 Oh I say yes but I may mean no
 I can stay till it's time to go
 Oh you say goodbye and I say hello, hello hello
 I don't know why you say goodbye I say hello
 I don't know why you say goodbye I say goodbye
 Why, why, why, why, why, why do you say goodbye, goodbye
 Hello hello, I don't know why you say goodbye I say hello
 Hello, hela he-ba helo-a cha cha.
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WORDS TO YOUR FAVORITE HITS

●CHAIN OF FOOLS

(As recorded by Aretha Franklin/
Atlantic)

DON COVAY

Chain, chain, chain, chain, chain, chain
Chain, chain, chain, chain of fools
Five long years I thought you were my
man
But I found out I'm just a link in your
chain
You got me where you want me
I ain't nothing but your fool
You treated me mean oh you treated me
cruel
Chain, chain, chain, chain of fools
Every chain has got a weak link
I might be weak child, but I'll give you
strength
You told me to leave you alone
My father said come on home
My doctor said take it easy
Whole bunch of lovin' is much too strong
I'm added to your chain, chain, chain,
chain, chain, chain, chain, chain, chain
of fools
One of these mornings the chain is gonna
break
But up until then, yeah, I'm gonna take
all I can take
Chain, chain, chain, chain, chain, chain
Chain, chain, chain, chain of fools.
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●WATCH HER RIDE

(As recorded by The Jefferson
Airplane/RCA Victor)

PAUL KANTNER

I didn't know you were the one for me
I couldn't see but you were waiting for
someone to come along
To help you out to sing your song
I was changing
All I see is you
All I feel is you for me
I would really like to watch you ride
And always feel you by my side
I would really like to watch you ride
alla mel
I go stumbling to the sky and I seem to
fly so high
I see you, I feel you
You have a way of walking around
Your feet they never touch the ground and
you are shining
All I see is you, all I feel is you for me
Times don't change
Times don't ever change for me
And I know that you could be the only
thing in my world
The only thing that my mind would find
for love
For love and peace of mind for me
Your shadow in the morning sun
Becomes my fun and we can say I love
you
Your morning shines on silver beaches
And your light flashes to the reaches of
my mind of my mind, of my mind
And my mind becomes alive with you
And it's all that I can do
To sit here and let you blow my mind
Ah my mind it's so fine in my mind
You're so fine in my mind you're so fine
You're so fine in my mind, you're so fine.
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lishing Co.

●SUMMER RAIN

(As recorded by Johnny Rivers/Im-
perial)

JAMES HENDRICKS

Summer rain taps at my window
West wind soft as a sweet dream
My love warm as the sunshine sittin' here
by me
She's here with me.
She stepped out of a rainbow
Golden hair shining like moonglow
Warm lips soft as her soul sittin' here by me
She's here with me.
All summer long we spend dancing in the
sand
And the jukebox was softly playin' Sar-
geant Peppers Lonely Hearts Club Band,
We sailed into the sunset
Drifted home caught by a gulf stream
Never gave a thought for tomorrow
Just let tomorrow be
Just let tomorrow be.
She wants to live in the Rockies
She says that's where we'll find peace
Settle down and raise up a family
To call our own, to call our own.
Winter snow drifts by my window
North wind is blowin' like thunder
Our love is burning like fire
And she's still here with me, still here with
me.
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sic Co.

●IT'S WONDERFUL

(As recorded by The Young Rascals/
Atlantic)

FELIX CAVALIERE

EDDIE BRIGATI

It's wonderful, it's wonderful
Tell you a story
May seem hard to believe in
Kind of deceivin'
All of my glory made me much more
aware of the problem we share
If we unite, it'll all turn out right
It's wonderful, I feel it, believe me
It's wonderful, everything will be right
It's wonderful, I'm gonna take you with me.
Every awareness seems to bring us to-
gether stormin' the weather
Being enlightened is like choosing the
road in which you wish to go
Planting a seed and watching it grow
It's wonderful, you can feel it, believe me
It's wonderful, everything will be right
It's wonderful, I think I'm goin', goin',
goin', goin', goin'.
You can keep happy
You'll be happier yet
For this love you'll forget
When you are happy
Every place feels like home
'Cause you're never alone
There's much to be said but it's all in
your head
It's wonderful, ain't it groovy
It's wonderful, you can feel it, believe me
It's wonderful, everything will be right
I'm gonna take you with me
It's wonderful, it's wonderful, it's
wonderful.

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Weiss, 444 Madison Ave., New York,
N.Y.

●PEACE OF MIND

(As recorded by Paul Revere & The
Raiders/Columbia)

MARK LINDSAY

TERRY MELCHER

Everybody seems to love it
Ain't a single thing above it
If you have ever done without it
Join me now we're gonna shout it
Talkin' 'bout peace of mind.
Turn your back on all the sorrow
Sun will shine so bright tomorrow
Mr. Sky will look much bluer
Ain't no fact that could be truer
Talkin' 'bout peace of mind, peace
of mind.
I learned my lesson from the seasons
Mother nature has her reasons
You got cloudy weather, that's a sure
sign that in the morning you'll have
sunshine
Talkin' 'bout peace of mind
Everybody dig it now, peace of mind.
Talkin' 'bout peace, peace, peace of mind
Everybody needs peace, peace, peace
of mind
You and me brother got to have a little
Peace, peace, peace of mind.
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●SINCE YOU SHOWED ME HOW TO BE HAPPY

(As recorded by Jackie Wilson/
Brunswick)

GARY JACKSON

FLOYD SMITH

GERALD SIMS

From my heart I give thanks to you
For staying at my side no matter what
I sent you through
For having faith in me
Though I had none in myself
For giving all your love to me instead
of someone else
Time after time you saved our love from
destruction
Cheering me up with your smile and
affection
Now I feel the joy, the joy of every girl
and boy
Since you showed me how to be happy
You showed me how to be happy baby.
I'd swallow all my pride
And fight for the world we share
I've been a perfect fool, a perfect fool in
every way
I'll make it up to you
For times I've hurt you so
Last thing I would do darling is to let
you go
To lose you now I don't think I could
make it, girl
I don't see how my old heart could take it
So let my love resound the happiness and
joy I've surely found
You showed me how to be happy
You showed me how to be happy baby.
You make my days seem brighter and
brighter
You make my burden grow lighter and
lighter
Now I've got the gift of love
I gladly thank the Lord
You showed me how to be happy
You showed me how to be happy baby
Once I was all alone and I had nowhere
to go
You picked me up, never let me down
and I'll love you forever more.
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PARADE OF SONG HITS

•WOMAN WOMAN

(As recorded by the Union Gap/
Columbia)

JIM GLASER
JIMMY PAYNE

Something's wrong between us
That your laughter cannot hide
And you're afraid to let your eyes meet
mine
And lately when I love you
I know you're not satisfied
Woman, oh woman have you got
cheating on your mind, on your
mind.

I've seen the way men look at you
When they think I don't see
And it hurts to have them think that
you're that kind
But it's knowing that you're looking
back
That's really killing me
Woman, oh woman have you got
cheating on your mind, on your
mind.

A woman wears a certain look when she
is on the move
And a man can always tell what's on her
mind
I hate to have to say it
But that look's all over you
Woman, oh woman have you got cheating
on your mind, on your mind.

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•BEAUTIFUL PEOPLE

(As recorded by Bobby Vee/Liberty)

KENNY GIST, JR.

You've just gotta be one of the most
beautiful people in the whole wide
world
It's true, it's true, it's true
And I love ya
You're so easy to make conversation
with and nobody else could please
me that way.

No one can say that you're a wall
flower
'Cause you've always got something
groovy to say
You've just gotta be one of the most
beautiful people in the whole wide
world
It's true, it's true, it's true
And I love ya.

Talk about a girl with a sweet
disposition
You ought to have a room full of
ribbons
And wear 'em in your hair every day
of the week for me
People turn around, they know we're
the happiest people today in this
old town
It's no wonder that they kind of wonder
if we're not the grooviest couple
around
I do, I do, I do, and I love ya.
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•IF I COULD BUILD MY WHOLE WORLD AROUND YOU



(As recorded by Marvin Gaye & Tammi
Terrell/Tamla)

HERBIE FUQUA
JOHNNY BRISTOL
VERNON BULLOCK

(Boy) Oh if I could build my whole world
around you, baby
First I'd put heaven by your side
Pretty flowers would grow wherever you
walked, honey
And over your head would be the bluest
skies

Then I'd take every drop of rain and wash
all your troubles away
I'd have the whole world wrapped up in
you, darling
And that would be all right, oh yes it will.

(Girl) If I could build my whole world
around you
I'd make your eyes the morning sun
I'd put so much love where there is
sorrow

I'd put joy where there's never been none
Then I'd give my love to you for you to
keep for the rest of your life
Oh and happiness would surely be ours
And that would be all right, oh yes it
would.

(Together) Doo, doo, doo, doo, doo, doo
Doo, doo, doo, doo, doo, doo
Doo, doo, doo, doo, doo, doo
Doo, doo, doo, doo.

(Boy) Oh if I could build my whole
world around you
I'd give you the greatest gift any woman
could possess

(Girl) And I'd step into this world you've
created

And give you true love and tenderness
And there'd be something new with
every tomorrow

To make this world better as days go by
(Boy) That is if I could build my whole
world around you

(Girl) If I could build my whole world
around you

(Together) And that would be all right,
oh yeah.

(Boy) If I could build my whole world
around you

(Girl) If I could build my whole world
around you

(Together) And that would be all right,
oh yeah

(Boy) If I could just build my world
baby

(Girl) If I could build it, build it all
around you

(Together) And that would be all right.
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•BY THE TIME I GET TO PHOENIX

(As recorded by Glen Campbell/Capitol)
JIM WEBB

By the time I get to Phoenix
She'll be risin'
She'll find the note I left there
Hangin' on her door
And she will laugh when she reads the part
that says I'm leavin'
Cause I've left that girl so many times before
By the time I make Albuquerque she'll be
workin'
She'll probably stop at lunch to give me a
call

But she'll just hear the empty phone just
keep on ringin' off the wall
And that is all

By the time I make Oklahoma she'll be
sleepin'

She'll turn softly as she lies and calls my
name out low

And she will cry to think that I would really
leave her

Tho' time and time again I've tried to tell
her so

She didn't know that I would really go.

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•WHAT'S IT GONNA BE

(As recorded by Dusty Springfield/
Philips)

MORT SHUMAN

JERRY RAGOVY

What's it gonna be

(Please tell me).

Is it really me

(Please tell me)

Are you out for fun or is it lovin' on
the run

And leave me cryin', cryin'.

What's it gonna be

(Tomorrow)

Will you set me free

(Tomorrow)

Got to know for sure

My broken heart don't have a cure

It just keeps hurtin', hurtin'

And when I'm hurtin'

I can't stop hurtin'.

I want a love that's here to stay

Baby (oh please)

The kind of love that I can count on
every day

Now you've got a hold on me

(you know i)

(you know it)

What's it gonna be

(you know it).

Want to love you so

But I must turn around and go

'Cos I can't take it

I can't take it

I can't face it

My heart won't make it.

I want a love that's here to stay

Baby (believe me)

The kind of love that I can count on
every day

(What's it gonna be)

Um tell me

(What's it gonna be)

Baby you tell me.

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WORDS TO YOUR FAVORITE HITS

•WHEN YOU'RE GONE

(As recorded by Brenda & The Tabulations/Dicon)

BOB FINIZ

Never goodbye baby
It will be never goodbye baby
That's how long I'll love you
That's how long you'll be in my heart
When you're gone, when you're gone.

Little dreams I'll dream of you
When you're gone, when you're gone
Never goodbye baby
It will be never goodbye baby
That's how long I'll love you
That's how long you'll be in my heart
Everything I do, every.

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•THE OTHER MAN'S GRASS IS ALWAYS GREENER

As recorded by Petula Clark/Warner Bros.)

TONY HATCH
JACKIE TRENT

Life is never what it seems
We're always searching in our dreams
To find that little castle in the air
When worry starts to cloud the mind
It's hard to leave it all behind and just
pretend you haven't got a care
There's someone else in your imagination
You wish that you were standing in their
shoes
You change your life without much
hesitation
But would you if you really had to
choose
So don't look around, get your feet
on the ground
It's much better by far to be just who
you are.

Many times it seems to me
There's someone else I'd rather be
Living in a world of make believe
To stay in bed till nearly three with
nothing there to worry me
Would seem to be the life I might achieve
But deep inside I know I'm really lucky
Happiness I'd never know before
Just as long as you are there beside me
I knew that I could ask for nothing more
And living can start with the love in your
heart
So with you all the time.

The other man's grass is always greener
The sun shines brighter on the other side
The other man's grass is always greener,
some are lucky some are not
Just be thankful for what you've got.

All the treasures I've longed for are mine
The other man's grass is always greener
The sun shines brighter on the other side
The other man's grass is always greener
Some are lucky, some are not, I'm so
thankful for what I've got.

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•FREEDOM BIRD

(As recorded by Lewis & Clarke/Colgems)

LEWIS CLARKE

If you catch a little bird
And you put it in a cage
Feed it everyday
Open the door it'll fly away
It'll be gone, it'll be gone
On the wings of the wind
Fly on the wings of the wind.

Once I caught a little bird
And I taught her a song
It was a silver song
Opened the door, she was gone, she was
gone, she was gone
On the wings of the wind
Flew on the wings of the wind.

And she flew so high through a hold
in the sky
And was gone
Our freedom is like a bird
You can't put it in a cage
It will fly away
Every time it will fly away
And it will fly so high
Thru a hole in the sky and be gone.

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•PAPER CUP

(As recorded by The Fifth Dimension/Soul City)

JIM WEBB

Here inside my paper cup
Everything is looking up
No one comes in, no one goes out
Nothin' to get hung up about
I'm free and it's so easy to get by
'Cause I don't try.

In my paper cup I have installed a shower
stall
Across the hall
Running water and a den
It's looking just like home again
I'm free and I've installed refrigerated air
You'd have to look inside before you'd
know that I was there
And everybody says I'm quite insane
And someday I'll be going down the drain
I know they're right
But I feel no pain.

Here inside my paper cup
Everything is looking up
No one goes out, no one comes in
It's looking just like home again
I'm free and it's so easy to get
The things I've always wanted
'Cause I don't really want 'em anymore
Living ain't so bad without a rudder
Life is kind-a groovy in the gutter
If you know how, and I do
So if you'd like to come along
We'll sing a little paper song
About a lonely paper plate
Who couldn't find a paper mate
I'm free, yes, I'm free
And my life is looking up
From inside my paper cup
And I'm always looking up
From inside my paper cup.

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•SOUL MAN

(As recorded by Sam & Dave/Stax)

ISAAC HAYES
DAVID PORTER

Coming to you on a dusty road
Good lovin' I got a truck load
And when you get it, you got some
So don't worry cause I'm coming
I'm a soul man, I'm a soul man, I'm
a soul man, I'm a soul man and that
ain't all.

Got what I got the hard way
And I'll make it better each and every day
So honey, don't you fret cause you ain't
seen nothin' yet
I'm a soul man, I'm a soul man.

I was brought up on a side street
I learned how to love before I could eat
I was educated to good stock
When I start lovin' oh I can't stop
I'm a soul man, I'm a soul man, I'm a
soul man, yeah I'm a soul man.

Look grab a rope and I'll tow you in
Give you hope and be your only boyfriend
Yeah, yeah, yeah
I'm talking about a soul man, I'm a soul
man, soul man, soul man, soul man.

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•MARTHA

(As recorded by The Jefferson Airplane/RCA Victor)

PAUL KANTNER
IRVING ESTUS

Martha she listens for the ticking
of my footsteps patiently
She sifts the hairy air that's worn and
wood swept pleasantly
She does as she pleases
She listens for me
Martha she calls to me from a feather
in the meadow fly to me
You can dance and sing and walk with
me dreams will fade
And shadows grow and weed
She does as she pleases
As she waits there for me
She does as she pleases
Her heels rise for me
My love she talks to winking windows
As she murmurs to her feet thoughtfully
She separates in laughter to my side
caught for me
She does as she pleases
She waits there for me
She does as she pleases
Her heels rise for me
Martha she keeps her heart in a broken
clock
And it's waiting there for me
She weeds apart through a token lock
Oh what a great thing to be free
She weeps time starts unspoken
But when the gate swings there she'll be,
there she'll be in green sun on blue
earth under warm running shower.

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PARADE OF SONG HITS

•SHE HANGS OUT

(From The Monkees' "Pisces" Album/Colgems)

JEFF BARRY

How old you say your sister was, sister was, sister was
How old you say your sister was, sister was,
You know you better keep an eye on her, eye on her, eye on her
Doo-de rah-de rah-de doo-de rah-rah she hangs out she hangs out.

You know you taught your sister the boogaloo boogaloo, boogaloo
I heard you taught your sister the boogaloo, boogaloo, boogaloo
Well she can teach you a thing or two, thing or two, thing or two
Doo-de rah-de rah-de doo-de rah-rah she hangs out, she hangs out
Well she hangs out, hangs out
Every night, every night
You know you best get down here
On the double before she gets her pretty little self in trouble
She's a (boop boop ba boop) so fine
(Boop boop ba boop) so fine.
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•SALESMAN

(From The Monkees' "Pisces," Album/Colgems)

CRAIG SMITH

Salesman where you gonna go sell all of your goods today
Salesman gonna walk along the street See friends along the way
Salesman with your wooden cart that you push along while you walk
Hey salesman got a little dog who's a tall wags when you talk
You always wear a smile
Even though you gotta walk ten miles
Short life span, the good time salesman
Copper kettles and different kinds of tin
There goes salesman and he's sailin' high again
He's sailin' so high
He's sailin' so high
He's sailin' so high, high, high, high.

Salesman running on the street
Whether it's hot or cold
Salesman well you work real hard until every pot is sold
Salesman as the years go by
People changin' every day
Hey salesman to the end of time you'll be living in the same way
You always wear a smile
You lovin' fast and you live wild
Short life span, but ain't life grand.

Salesman where you gonna go sell all of your goods today
Salesman gonna walk along the street See friends along the way
Salesman with your wooden cart that you push along while you walk
Hey salesman with your secret goods that you push
While you talk you always wear a smile
Even though you gotta walk a hundred and ten miles
Short life span, and the whole thing's grand.
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•CUDDLY TOY



(From The Monkees' "Pisces" Album/Colgems)

HARRY NILSSON

You're not the only cuddly toy that was ever enjoyed by any boy
You're not the only choo choo train that was left out in the rain
The day after Santa came
You're not the only cherry delight that was left in the night
And gave up without a fight
You're not the only cuddly toy that was ever enjoyed by any boy
You're not the kind of girl to tell your mother
The kind of company you keep
I never told you that I'd love no other
You must have dreamed it in your sleep
You're not the only cuddly toy that was ever enjoyed by any boy
You're not the only choo choo train that was left out in the rain
The day after Santa came.
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•WONDERFUL

(From The Beach Boys' "Smiley Smile" Album/Capitol)

BRIAN WILSON

She belongs there left with her liberty
Never known as a non-believer
She laughs and stays in her wonderful
She knew how to gather the forest when God reached softly and moved her body
Ond golden locket quite young and loving her mother and father.

Farther down the path was a mystery
Through the roses the chalk and numbers
A boy bumped into her wonderful
She'll return in love with her liberty
Never known as a non-believer
She'll smile and thank God for wonderful.
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•WIND CHIMES

(From The Beach Boys' "Smiley Smile" Album/Capitol)

BRIAN WILSON

Hanging down from my window
Those are my wind chimes wind chimes
In the late afternoon you're hung up on wind chimes, wind chimes.

Though it's hard I try not to look at my wind chimes
Now and then a tear rolls off my cheek
On the warm breeze the little bells tinklin' wind chimes, wind chimes
Close your eyes and lean back, listen to wind chimes, wind chimes.

It's so peaceful close to a lullaby
Oh wind chimes ting-a-ling
Whisperin' winds send my wind chimes a tinkle-in.
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•SHE'S GOIN' BALD

(From The Beach Boys' "Smiley Smile" Album/Capitol)

BRIAN WILSON

MIKE LOVE

VAN DYKE PARKS

Silken hair, more silken hair fell on her face
And no wind was blowin'
Silken hair, more silken hair lay near her pillbox down at her feet
I peeked in and when I saw she'd lost her hair
I thought I would tell her
When she saw her shining forehead
Didn't stop she swooned to the ground
Laughed so hard I blew my mind
I blew my cool, I blew myself over
Oh, oh oh oh what a blow
What a blow, what a blow, what a blow what a blow.

She threw a comb across her scalp
And brushed what she had left
I tried to salvage what I could
And threw it in a sack
She made a beeline to her room
And grabbed all kind of juice
She started pouring it on her head
And thought it'd grow it back
You're too late mama
There's nothing upside your head.
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MUSIC SPOTLIGHT

Carla Thomas' new record, "Pick Up The Pieces," has an interesting story behind it. The powers that be at Stax records in Memphis felt that Carla's recordings weren't presenting her talent to the best advantage. The strong Memphis rhythm was too hard for Carla's voice. Stax Vice President Al Bell and producers Porter and Hayes decided to cut the Memphis rhythm section with a few horns on one track. Then they flew to Detroit where they booked studio time (not at Motown) and recorded voices, strings and more rhythm. They got a bongo player, who had worked at Motown, for more color in the rhythm. It turned out that the added Detroit sound had a softening effect, and Carla's vocal came through like never before! "Carla just fell into it perfectly," says Isaac Hayes. "She felt right at home with the strings. I was amazed to find out that all the studios in Detroit have that Motown sound. That Detroit thing seemed to soften her and she became herself. Carla deserves bigger things and this might be the answer." Stax Records invested \$25,000 to find out and, if it works, they'll be using it more. But rest assured that Stax will not abandon its unique Memphis sound. Detroit couldn't possibly do justice to Otis Redding or Johnny Taylor. Stax called the Carla Thomas recording "a mixed marriage, uniting the musical sounds dominating the pop music field today...the Memphis sound and the Detroit sound." There's a chance it could lead to more musical trading as Felix Pappalardi suggests in this issue. Best records this month are "Summer Rain" by Johnny Rivers, "Goin' Down" by The Monkees, "Wear Your Love Like Heaven" by Donovan and "I Can See For Miles" by the Who. The Yech award goes to "Watch The Flowers Grow" by the Four Seasons, because they are capable of better music than that. Don't miss the "Disraeli Gears" album by The Cream on Atco/sd232. □



DONOVAN SINGING HIS NEW RECORDING



MR. PAPPALARDI (RIGHT) SUGGESTING



JOHNNY RIVERS...GOOD SHOW!



FLOWERS DIE FOR 4 SEASONS



CARLA THOMAS SINGING HER NEW RECORDING

Autographed Baked Beans & Tomatoes **WHO**



PETE TOWNSHEND



ROGER DALTREY



TOP: JOHN ENTWHISTLE BOTTOM: PETE TOWNSHEND

After six weeks with "The Last Schmaltz" it is good to find the Who back in the charts with a new single, "I Can See For Miles," in their old "knockabout" style. It is also good to have Pete Townshend back for interviews, employing his brain like a well-oiled lawn mower that clacks around and around, spitting out ideas and attitudes as it churns up the Scene.

Is there a new approach for the group, perhaps, following their successful American tour and the beginning of what almost unbelievably is their first British tour with Traffic?

"Yer, what we're gonna do is hit 'em wiv it," monotoned Pete, in his voice for swinging morons. "Punch 'em in the stomach, kick 'em on the floor and sock it to 'em!"

But our story really begins (for those who like to sit comfortably) in the Who's London offices, where I met manager Kit Lambert, who shook hands in a detached manner and wandered away to take a phone call.

Twenty-five minutes later he returned to ask his secretary whether Keith Altham was meeting him here or at a restaurant. Noticing me asleep in one corner, he immediately realized the mistake and banged a fist against his forehead. I was greatly mollified to learn that he had recently failed to recognize his own mother as they passed in the street.

We ate an excellent lunch, at which I was under the impression that Pete might appear. "No, rather my fault," admitted Kit. "I forgot to tell him. However, we'll go down to the recording studio in Kingsway and provoke them there."

It was 2:45 when we arrived at the studio, but no one else had arrived as yet.

"When should they be here?" I asked. "Forty-five minutes ago," said Kit, resignedly.

Roger Daltrey was first to arrive, wearing a yellow sweater, with a large silver cross round his neck on a chain - and trousers as well, of course, as it was a cold day.

Roger said: "The kids in America are very much more together than in Britain. They have something to rebel against.

No one wants to be killed at nineteen fighting in Vietnam.

"We're more a stage group than a recording group.....when we play intricate things on stage we explain them... don't write what I said about Graham Nash.....our fans are broad-minded - they have to be!"

John Entwistle arrived with Keith Moon, and John said: "Shall we tell him about those school kids who mobbed us in the Blue Boar cafe and began stuffing baked beans and tomatoes from our plates into their pockets as souvenirs? All those meletrons aren't good for your health." He also did an impression of David McWilliams by holding his nose and singing "Days Of Pearly Spencer."

Keith said to me: "Where's yer sixpence for yer cup of tea?"

Then hurricane Townshend arrived, rumbling about how he thought it was 3:30 p.m. they were due to start, and picked up a packet of sandwiches. "Pig food," he yelled and threw them back into a carton. Pete likes throwing sandwiches.

"See this?" He indicated a suitcase full of tapes. "That's the Who's dustbin."

Eventually the storm subsided and he sat in a swivel chair, swinging from left to right as he talked about the new single.

"We were making records for record reviewers before," said Pete. "They were too flimsy, too poignant, too prissy. They were factory-made. We've gone backwards in order to go forward."

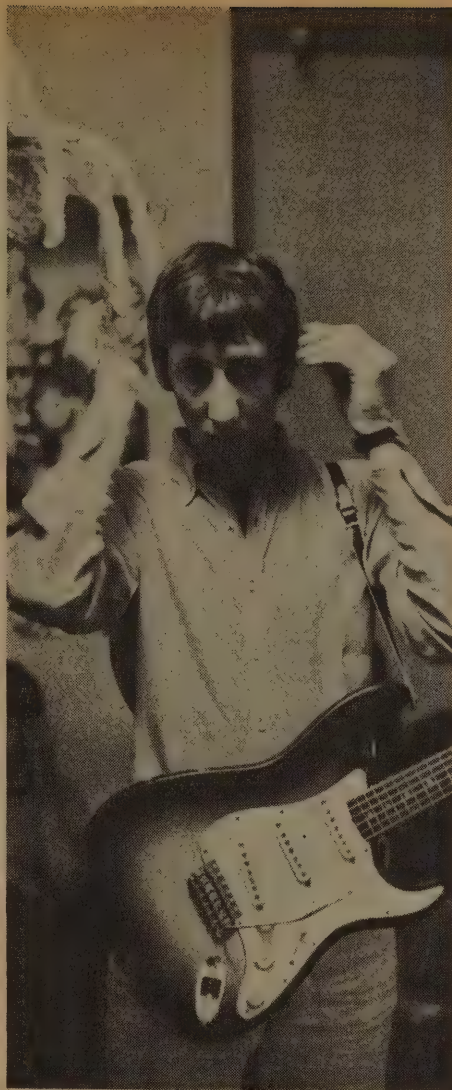
"The further forward you move, the more you confuse the fans. We wanted to do something that would be unexpected. Something that would demand something of the public. 'I Can See For Miles' was the answer."

Then, being Pete Townshend, he neatly injected into his lengthy explanation: "And besides which, we had nothing else suitable to release at the time."

As an established group, the Who have a hard core of supporters and they might find the tour with the groups like the Tremeloes and the Herd confusing.

"We've tried this semi-intellectual approach," smiled Pete. "We did it at the first house of the Saville concert last Sunday and died a death, because we were following an overwhelming act like the Vanilla Fudge. We were like a cream tea."

"Kit was so worried he tried to waylay all the journalists in a pub over the road so they would only see the end of the show, but we put things right in the second house. We did a Brian Poole routine - Roger split his trousers, Keith wore a Jester's hat and knocked his drums about and I kept falling over. They loved it."



PETE TOWNSHEND

"I'll tell you who is going to be big next year. Groups not afraid to make concessions and mock the whole process. The Bonzo Dogs, for instance, and Dave Dee, because he is not frightened of being commercial."

"In the old days an 'Emily Scruggs' used to come into a recording studio, bleat into a megaphone and there it was for 'posterior.' Now we get all hung up on six-track systems, multi-recording devices and electronic side effects. Electronic music is infinite in variety, and eventually you'll lose yourself and everyone else experimenting with it."

"On our next LP, 'The Who Sell Out,' we've got a number called 'Rael' which should have been the next single. It's all about 'overspill' when the world population becomes so great in years ahead that everyone is assigned to their one square foot of earth."

"We played it on stage in Manchester and Scotland and everyone just looked at us with their mouths open - the complication was too much."

"I don't want to lose personal contact with people. We want to do longer personal appearance spots, for example."

"I'd rather do longer ones to give



KEITH MOON

the audience time to identify with the group and get involved with the music. We're deliberately overrunning our appearances at present."

"It's like reading a Kingsley Amis novel and wanting to meet the author after you've read the book. You meet him, say, 'Hello, dear' and that's the end of the involvement."

And so the mowing machine clacked on with blades awirling: "Stevie Winwood has a legion of fans; it's inhuman for him to lock himself away like that in the country and detach himself.... I've heard all I want to of the Beatles' last LP; now it's a memory.....People aren't jiving in the listening boxes in record shops any more like we did to a Cliff Richard newie. 'Paper Sun' wasn't a hit record, it was a best seller... 'Lily' and 'Happy Jack' had simple tunes people could remember."

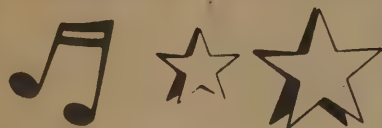
"Something you could hum over a lathe," chipped in Mr. Moon.

When last seen Mr. Townshend was leaping up and down the corridor of the Kingsway studios shouting, "I'm beautiful, I'm beautiful," and Mr. Lambert was almost visibly counting up studio costs. □ keith altham

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**MOBY
GRAPE**
*Lead Guitarist
Jerry Miller*



My name is Jerry Miller, lead guitarist. I began by playing piano. I originally wanted to be a piano player and singer like Little Richard.

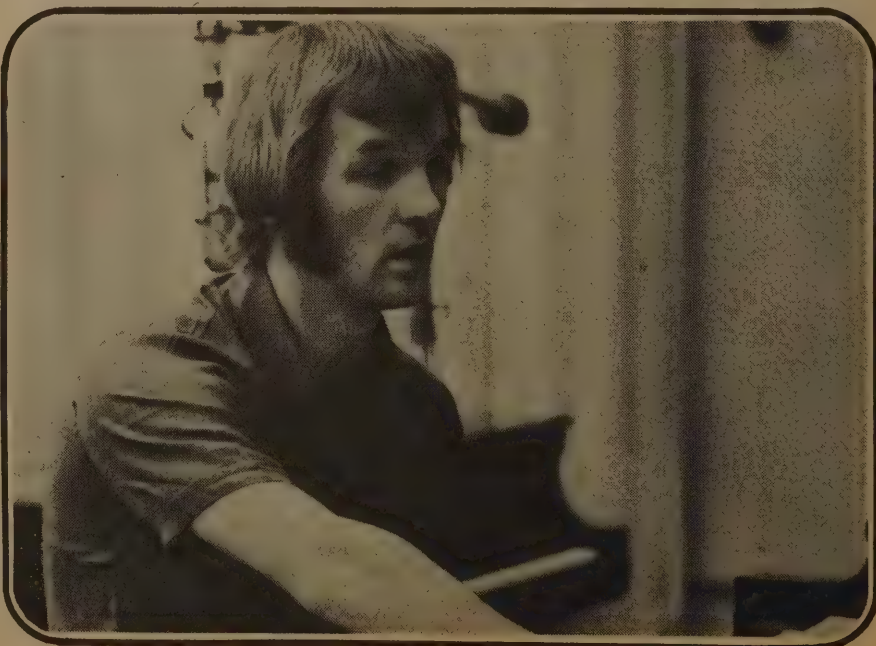
Singing—I just never made that. Now I get my chance. I don't sing solo, but I always do lead parts with someone else. On "8:05" I doubled it myself. I sang it with me.

I used to listen to a lot of Western music and bluegrass a long time ago. When I first started listening to music,

that's all there was. There wasn't any rock and roll then.

I was thirteen when Bill Hayley and the Comets came along. I was playing piano. I never took any formal lessons. Mostly, I learned from piano players that impressed me—just people I knew. Later on, around '58, I began to pick up the guitar.

I just liked the sound of the guitar. There weren't any guitars happening the way I wanted to hear them, so I just



figured I'd do it my way if I could, some day. I started off with an acoustic guitar. Later on I bought a Sears & Roebuck guitar. Then, later on, I started buying Gibsons, which I love.

Mostly, I played in unheard-of groups like the Russell Adams Combo and the Eddie Roberts Group. These are very good people up in Washington. There are a lot of impressive guitar players up there, playing mostly blues and jazz. But I wanted to do something different.

I just continued on and I brought my ideas from Seattle to Texas. I got some Texas ideas and took them to San Francisco.

Moby Grape is actually my first real guitar group. Mostly, I played with organ trios and in big bands - like eight pieces - with horns. I played in an organ quartet with one horn. It was a semi-blues-jazz-commercial thing. It was good, I enjoyed it and I kinda miss it, in a way, because I had a chance to change anything I wanted to at any time. Now we have three guitars, so it really has to be arranged. It can't be that free.

But we have two numbers that aren't on our first album that are very free - "Dark Magic" and "Jerry's Blues." As a matter of fact, we wouldn't mind, even on a blues, expanding out even further. Like one chord or a drone, or maybe changing from a 1-4-5 blues to a 1-2-5 blues or to 1-6-4-5, which is used in the oldies but goodies.

Right now, Moby Grape is the only place for me to play. I love to play, but nobody seems to want to play any more except for the people who are around me now. It seems impossible to go to a place and jam with people where you don't have fifty crummy guitar play-

ers come up on the bandstand, thirty harmonica players, four or five drummers and a bad alto violinist.

I had to make a couple of alterations for this group. I had to get another amplifier and get used to working in bigger places. I find myself playing louder than I used to.

I don't use a fuzz tone. I use old amplifiers. I've had my amplifier ever since I've been aware of the sound I wanted. I've had that amplifier for about five years.

I use big cutaway electric guitars and I use somewhat small amplifiers. It just seems to resonate. It seems to get more of a straight guitar sound. I don't use any reverb or vibrato. I use a finger vibrato on blues. I flat-pick.

Pete is a finger picker and Skippy has a good finger-picking style. He flat-picks, too.

Before I came into this group I never called myself a lead guitar player because I was always the only guitar player in all the other groups I've worked with. It's only lately that I've thought of myself as a lead guitarist.

Eventually, I just want to keep learning more and more guitar. And you have to learn more about arranging to learn to play now. Because if I don't, and I learn to play some new things on the guitar, it'll just be me playing some new things alone. It's not going to be a whole happening unless I can arrange it for other instruments. I want to do some things with Gil Evans and those other arrangers later on.

(This is the last of our five-part series on Moby Grape. If you want more Grapes, let us know. Meanwhile, there's an apple and a glass of milk for you in the refrigerator. Love—Mother.) □



Do you like to doodle with words?

*mist-grey
gamy
graceful-as-a gazelle*

GRACEFUL

*sylyph-like
slender?
sinuous
elephant
lithe*

*Graceful as -
a lithe ballerina
- as an elephant on ice!!!
- as a fat lady tying*

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FELIX PAPPALARDI

Solving Modern Recording Problems

Felix Pappalardi is a producer, but mainly a musician in the same sense that Steve Cropper is a producer-musician (see Steve Cropper HP Sept.). Before he got into producing and playing, Felix had been trained for a career in classical music. "I goofed off a lot but picked up a lot and left the rest behind." At the University of Michigan, he studied music literature and conducting. He learned how to read and write music and to play the viola and trumpet. As his interest in pop music grew, he learned to play rhythm guitar and electric bass with one of Tim Hardin's first groups. "Timmy and I feel that making mistakes is just fine."

Although Felix's work as a producer isn't generally known - in fact, he is only responsible for a couple of records - his work speaks for itself. He is one of the most promising men in the area of solving modern electronic problems of recording. If you are fortunate enough to own the first Youngbloods' album (including "Grizzly Bear") on RCA Victor, and an Atco single by the Cream called "Tales Of Brave

Ulysses," you can experience the true, polished gems of Felix the producer.

What makes this story even stranger than Felix's lack of product is - the Youngbloods' music was his very first crack at producing. His work does indeed speak for itself.

"I got into producing through a phone call," say Felix. "I was doing studio work at the time - arranging, playing bass and guitar for different companies around New York. The Youngbloods had just signed with RCA, and their manager, Herb Gart, stipulated that they could choose their own producer. Herb knew my work and musical background, so he called me and asked if I'd like to give it a try. It was freelance, so I said sure. I loved the band anyway, because I had heard them in person a lot. I guess they knew what sort of things I listen for. I gave it a try and I fell for the whole thing."

Actually, it sounds a lot more simple than it really was, particularly when you consider that Felix had no previous experience. Felix explains, "That's like when I got out of the University of Michigan. I went to see the head of the American Orchestral Association. I asked him how I would go about getting a job as a conductor. He said I had to get conducting experience. One of those things. It was the same thing when I looked for work as a studio musician. Somebody has to take a chance and give you a job. Musicians always talk music. They hear each other listening to music. They sing to each other, tap their feet. So they know pretty much where you're at. In producing it's that, plus communication with the engineer."

How is Felix's job as a producer different from that of an engineer? "As a producer, I bring my knowledge of music to the situation at hand. I do all the arranging myself. The engineer is responsible for getting that on tape. The engineer doesn't usually have anything to do with musical ideas and choice of musical material or instruments or musicians. There are rare exceptions, though, like Tom Dowd, the head engineer at Atlantic Records, who happens to be a genius. He knows every aspect of recording and music backwards and forwards."

Felix's very first experience with production was the Youngbloods' "Grizzly Bear."... "I love that record even now. It was very scary when I first walked into the studio to start working on it. The idea for 'Grizzly Bear' and their first album was to capture their live sound. I've been told that it lacks electronic gimmicks and I agree. I was walking on eggs trying to get their clean sound. There is no heavy reverb or echo on their stuff. I just liked the band the way it was. When you have a self-contained band, like the Youngbloods, everything centers around them."

"You should understand that a great part of the cleanliness on the first Youngbloods' album is due to the Youngbloods themselves who play super-clean. They aren't hung up on distortion. Now the Cream is a very loud band and they dig distortion. It would be ridiculous to try and record Cream clean."

On the recordings Felix has been involved with, the electric bass has a very distinct sound. It comes through crisp and clear and becomes an important



aspect in the rhythm feel of the record, as in "Grizzly Bear." "I'm hung up on bass. I'm a bass player myself. It's simply a matter of listening, and that's it. The equipment's there and the bass is there. I tried it off the amplifier and I tried it right through the switch board. I ended up using it right through Jesse's amplifier, with the mike in front. If it sounds like what I want the finished recording to sound like, I grab it right away. Somebody else might fix it when they're mixing the tapes. I don't agree with the guys who think - 'Well, it doesn't sound right now, but we'll get it later'."

After his work on the Youngbloods' first album, Felix worked with his own group, the Devil's Anvil, for Columbia, but as a musician and not a producer. "I didn't make any great effort to get more producing jobs because I was, and still am, a musician. I wasn't sure where it was taking me. My favorite work is playing bass in the studio on songs that I write or arrange."

"Somehow I ended up at Atlantic records in Ahmet Ertugan's office. Ahmet and Jerry Wexler own Atlantic, and they're the greatest thing that has happened to me. They opened the door by telling me to make the records I want to make. They have afforded me a tremendous amount of freedom."

"One day after that, I walked into the Atlantic studio and the Cream was there right in the midst of a track for 'Strange Brew.' I started to sing the melody as the instrumental track was being played back and Ahmet suggested I go home and write a tune over the track. I did it and they liked it and it's been straight ahead ever since."

"The flip side of 'Strange Brew' is 'Tales Of Brave Ulysses.' I'm very proud of that. The Cream had the words all set and a good hold on the melody. That's what we started with. We ran it down a couple of times and took a break. Eric Clapton and I took a walk and ended up over at Manny's instrument shop on 48th Street. They just got a bunch of 'Vox Wah-Wah' pedals in, so we bought one. Now, it was difficult to think about the sound and concept of the tune when the melody was only half together and there was no real form. It was a very free-spirited tune, so any calculation I did was spontaneous. I didn't sit down and figure out how much echo should go here, where the riffs should be played, how much space should go between vocal phrases. Eric said it better than I could. He said I was the doctor. All I do is juggle things around and put something in that will fix it. As it turned out, the 'Wah-Wah' was perfect for 'Ulysses.' It's just a matter of taste."

The Atlantic engineer, Tom Dowd, worked with Felix on the Cream. "Tommy is incredible. He's not the typical engineer. While I'm saying, 'The bass is a little fuzzy,' he'll turn around and say, 'Maybe that should be a 5/4 bar.' He's dynamite and we listen to him a lot. It's the effort of five people in the studio with no hang-ups at all. The Cream is an improvisational band, so rehearsals are a waste of their talent. When you're playing as well as the Cream, you just have to let it happen. Eric is so far away from cliches that he plays things you've never heard before. That's what you have to let happen. That's the ideal thing with the Cream."

Felix had heard the Youngbloods live many times before he recorded them, so he had a good idea of what he wanted the records to sound like. It wasn't so with the Cream, however. "That's a strange thing," says Felix. "When I heard the Cream at the Fillmore in San Francisco, I flipped. We had already completed the 'Disraeli Gears' album before I heard them live. Now, their third album will definitely be different. It's not that I changed from seeing them live. It's a question of all of us changing. Between the 'Gears' album and now, they are a changed band. The next album will probably have one whole side of playing one tune. I'd love to shoot for a two-record set, but that's not up to me. We've already cut Albert King's 'Born Under A Bad Sign' and we're adding King Curtis type horns to it."

"I want to get into rhythm and blues more now. Through Atlantic I can learn more about it. I love their whole concept, like Booker T. and the M.G.'s. It's very clean and there aren't

any gimmicks. But, with the Cream it could lead into orchestral things which I know they're interested in."

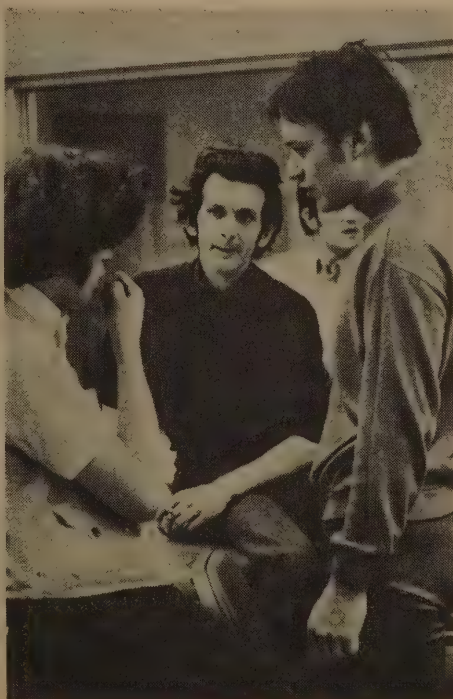
According to Felix, one of the big problems in record industry today is lack of communication between musicians and the producer. "Serious bands try to get a producer who will take time and listen to their music. They want a man who is sympathetic to their music. Nothing else can substitute. There has to be total involvement. In the big companies a producer will often be assigned to work with ten groups. Now, how can he be totally involved with ten groups? I am totally involved with the Cream and I was totally involved with the first Youngbloods' album. I thought about nothing else."

Felix was trained for a career in classical music, and despite his involvement with pop, he still relies heavily on his formal background. "I draw heavily from my exposure to the classics. Like the different ways Beethoven, Hayden and Mozart treated their strings and the way Vaughn Williams uses his strings. In most cases they're startlingly different. This is a great aid in setting moods."

Felix has heard a lot of groups he'd like to record simply because he likes their music. "I'd like a shot at the Monkees. Left to their own devices, they could keep right on going and maybe get something new happening. I liked them from the beginning. Peter's an old friend of mine. We used to be in groups together. In fact, Peter used to be in Casey Anderson's group, playing banjo and singing tenor. I took his place in the group."

Felix would like to see more cooperation between record companies. "There should be a free exchange between musicians of our generation. The reason we don't have that exchange is on a business level, contracts and all that. We have a form of exchange with the Cream. Eric, Ginger and Jack came out of three explosive situations. They're the best musicians in England. I'd love to do an album with the Byrds, or maybe Eric Clapton could do an album with the Byrds, or John Sebastian could do something with the Buffalo Springfield. In fact, Micky of the Monkees is building a studio and he wants people from groups to come over and make records. Maybe it can be done easier on the West Coast. It should be done."

What are Felix's ambitions? "I want to keep playing and writing and learning. There's a lot of new things happening and a lot of old things I haven't heard. I'm learning about blues through Eric Clapton and I still haven't heard some Bach Cantatas. I don't know where it's going but wherever it is, I want to be there." □ jim delehant



This Airplane Can't Fly Without Songs

Somebody once said that T.S. Elliot was a good poet. Maybe he was. But in his day all a poet had to do was write words. Nowadays you have to let your hair grow long and you have to write music and play a guitar and jump up and down in front of a strobe light. And in T.S. Elliot's day a poet didn't have to worry about making the top ten.

Some people are saying that the poets of this generation are writing for rock and roll groups. Maybe. That's their business.

All we're really concerned with today is Marty Balin, leader, founder, singer and songwriter of the Jefferson Airplane. He told us how he's written some of the group's songs:

Is Marty a poet? We forgot to ask him. That is as it should be.

I started writing songs when I got into folk music. But I wasn't much of a writer then. I just did it because we needed songs. The more everyone in the group started writing, the more we realized that that was where it was at. We've been singing our own music ever since.

The first song I ever wrote was a folk song called "Wish I Were." It was about the trees and the flowers and the sun: "I wish I were like them."

Usually I compose with a guitar; sometimes I work at a piano. Sometimes I'll write a verse that I really dig and I'll put music to it. Most of the time I catch a melody in my head and add some lyrics that I've written before. I write tons of poetry and I just take from that.

"It's No Secret" is one of the very first hard rock songs I wrote. I just wrote it one night.

Another early song is "Blues From An Airplane." Skip Spence, our drummer at the time, was playing his guitar in my room. I just started writing words to what he was playing. We worked on it, but we didn't have a title. We thought it sounded like a blues, so we called it "Blues From An Airplane," meaning our blues.



JACK AND JORMA





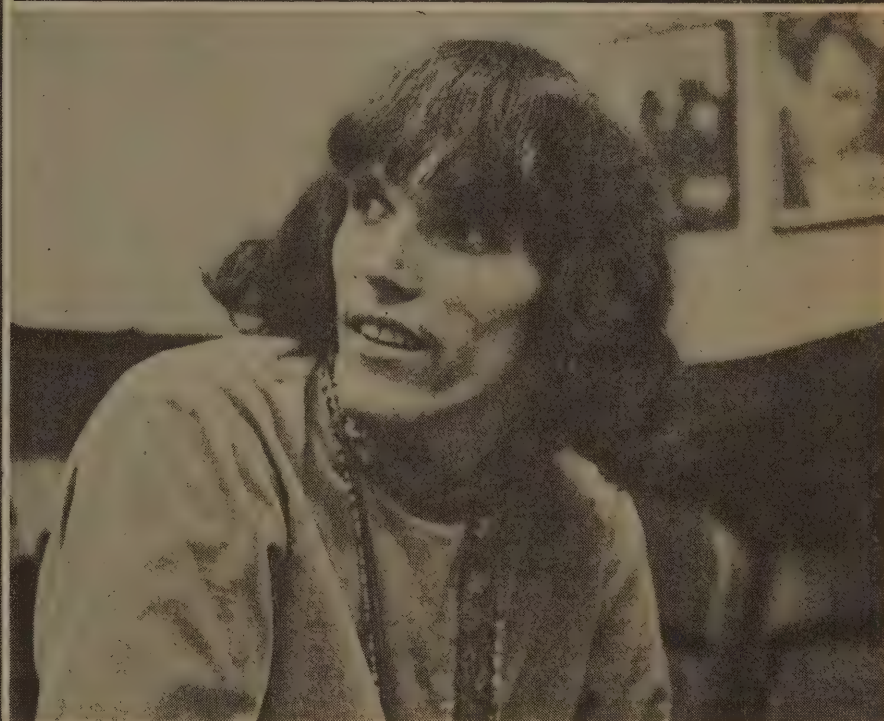
Everybody arranges his own instrumental part himself. Everybody arranges his own vocal part. Some songs we work on in the recording studio. Some we've played for a while.

I like to hear our songs done by other groups. It's interesting to find out what somebody else hears in your song and what they do with it.

Most people have certain words that they dig. I like to use words that are different. Once we were in L.A. and I was looking at neon lights. I realized that nobody's ever used neon in a song. Then I was in Chicago and I saw a plastic factory and I thought, "Nobody's ever used plastic in a song either." Then I thought



PAUL, GRACE AND MARTY



JORMA

of "Plastic Fantastic Lover."

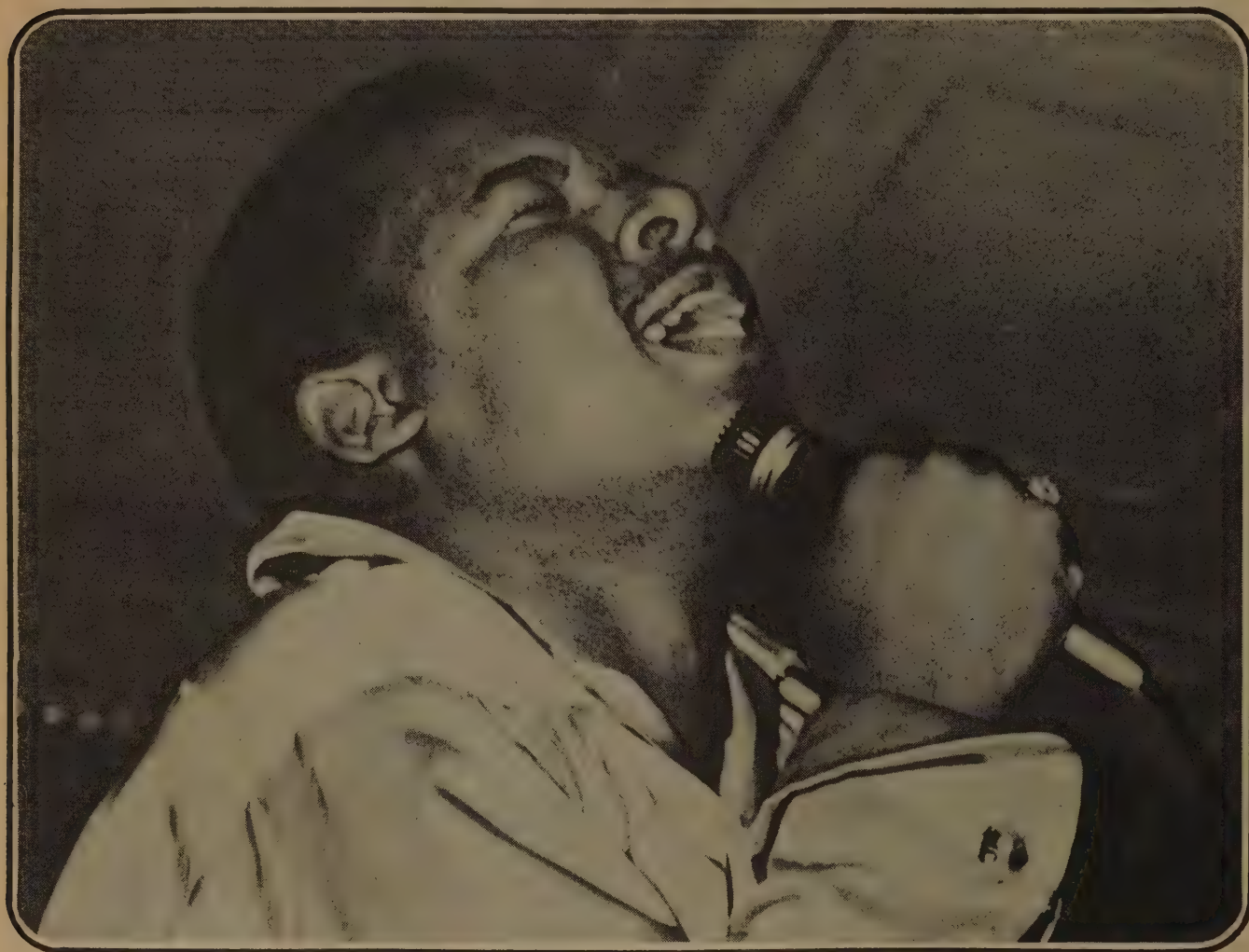
I had the title - then I had to write the song. I decided to use words you don't find in songs, like thermometer, trapezoid and chrome. Things like that. Modern words that have that ring of today. Then I was looking at TV and I realized that that was the plastic fantastic lover that people love. So I wrote the song about TV, using all those words.

"3/5 Of A Mile In Ten Seconds" never had a definite title until we went into the recording studio. We were cutting it and I kept trying to think of a title. We had called it "People" but I didn't want to call it "People." I was reading the

sports page and someone had run 3/5 of a mile. There was another item that mentioned ten seconds and I just put the two of them together.

Spencer thought of the title for "She Has Funny Cars." He was talking to Jorma about something and they said that would make a nice, funny title for a song; so we wrote one. Jorma sat down and wrote the first part. Then I took it from there and wrote the second part where it changes. Grace started singing her line behind it, and we had a new song. We don't work too hard at it. We just sit down and whatever anybody feels and does - that's it. Music is expression. □ marty balin

THE STAX STORY PART 7



Eddie Floyd

Eddie Floyd, born June 25, 1935 in Montgomery, Alabama, grew up with the idea of entertaining as a profession. Eddie idolized Johnny Ace from the beginning of Ace's career to its tragic end.

After appearing on many talent shows, Eddie's uncle, who was the manager of a vocal group called the Falcons, gave him the first chance at his dream in 1955. He traveled, recorded and performed with the Falcons for seven years. During this time "You're So Fine" was recorded.

Safice label was the first to record Eddie as an individual artist, and "Never Get Enough Of Your Love" was his first release and his own composition. Eddie Floyd has written many compositions for other well-known artists, namely: "634-5789" for Wilson Pickett, "Comfort Me" for Carla Thomas, "Don't Mess With Cupid" for Otis Redding and "Someone's Watching Over You" for Solomon Burke.

Eddie now records and writes exclusively for Stax Record Company. His first Stax release was "Things Get Better."

HP: How did you come to join Stax?

Eddie: Through Al Bell, who was a disc jockey in Washington, D.C. at the time. We wrote and produced together. Our first record was "Comfort Me" by Carla Thomas.

HP: You work with Steve Cropper, don't you?

Eddie: Yes. I came to Stax three years ago with the intention of writing and producing. I started off with him and I've been with him since.

HP: Are the Falcons still together?

Eddie: There's a new group that has all new guys. The Falcons I was with broke up in 1962. I just had a reunion with all the old guys in Detroit, Michigan. The only one missing was Wilson Pickett. Willie, the bass player, just got out of the Army and Lance plays guitar now at Motown and Chess. Mack Rice is now with Stax. He wrote "Mustang Sally." We started the Falcons in 1956 and our first record was on Mercury. We started in Montgomery, Alabama as a gospel group. Wilson Pickett joined us later in Detroit. All the soul singers came out of gospel groups or choral groups.

HP: What made you leave gospel for R&B?

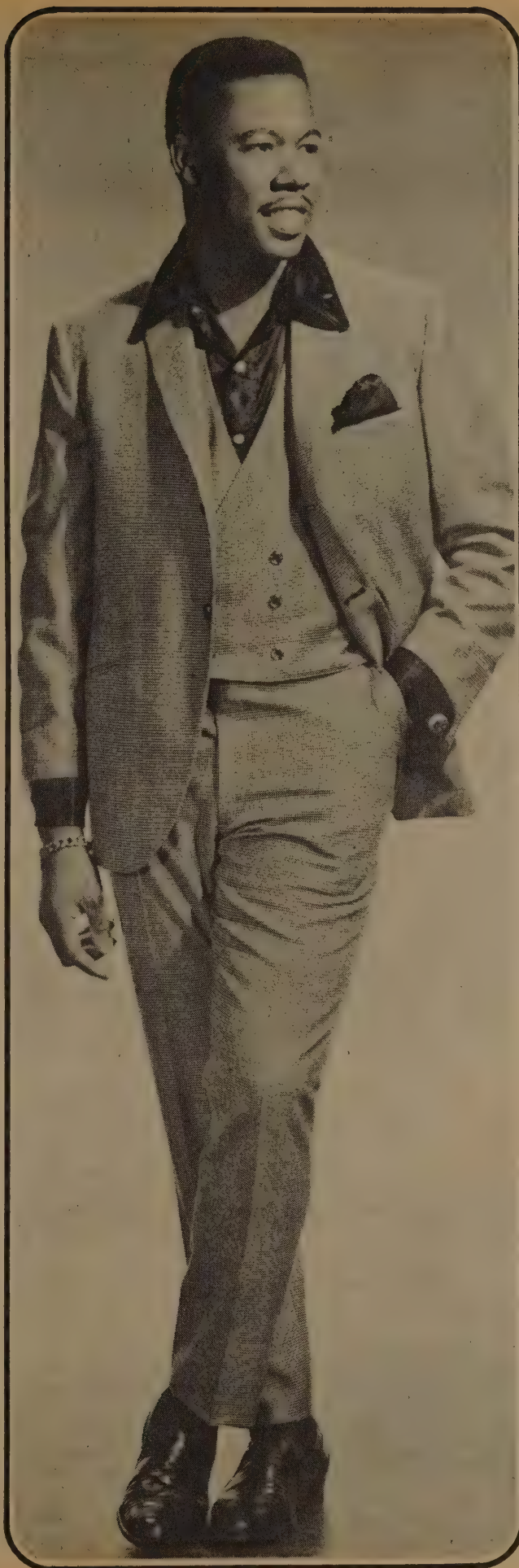
Eddie: We never really stopped singing gospel. I still like to sing those songs. But to make money you've got to sing R&B. Gospel and soul are really the same thing. I don't think I could go back to gospel, though. You have to work at it full time and there isn't much money in it.

HP: How did you write "On A Saturday Night"?

Eddie: I wanted to get something different, yet stick with my groove. I wanted it to be in the old style with a spiritual flavor. I got the spiritual group, the Dixie Nightingales, to do the harmony part. I got the bass line from one of those old "doo-wop" groups. Then I got the guitar idea from Hank Ballard and the Midnighters. I think it was "There's A Thrill Up On The Hill." You know, that old tinny guitar. Then I put in the shuffle beat. Every once in a while that shuffle comes back. "634-5789" by Wilson had that old shuffle. Every once in a while, I like to throw one in. I'll cross my fingers and knock on wood that it comes through.

HP: How did you write "Knock On Wood"?

Eddie: Steve Cropper and I were just kicking an idea around. A lot of people do that for good luck. We figured it would be commercial



if we could get the hand-knocking right in the song. Plus, the night we wrote it, it was rainy, with thunder and lightning and that's where we got the line, "The way she loves me is frightening." We thought of a little kid being afraid of thunder and lightning, so we just switched it to the girl's love being frightening.

HP: How do you work with Steve?

Eddie: I'm on the road 90% of the time, so every chance I get I'll get together with Steve to kick around some ideas. Steve gets a lot of good ideas, too. He knew just what I wanted on that guitar part for "On A Saturday Night." He's very easy to work with because we think alike. Whenever I work with Steve or by myself, I stick with straight melody. I always keep Sam Cooke in mind because he wrote very simple, beautiful things. "634-5789," which I wrote for Wilson Pickett, is a very simple song. I just thought it would be catchy to have numbers in a title rather than words. Of course, maybe people might just get the numbers messed up when they ask for them at the record store but I guess it was okay. Johnny Ace sang very simple, emotional songs, too.

HP: Do you think the world "soul" is being used to get away from the idea of rhythm and blues?

Eddie: I don't know. Actually soul has always been here. The artists that sing it are successful because they've been doing it for a long, long time. It just comes natural. The public has accepted it now. Some of them really have it made. The rest of us have to skuffle a little bit. Even though I'm not up there, I enjoy it very much. I don't know about that "soul" term, though. Some people still call it rock and roll. Like when Steve came up with that guitar part for "Saturday Night," that's soulful guitar. It's the same as R&B really. Hank Ballard and the Midnighters were soulful way back then. He's produced by James Brown now. In fact, he just had a new one called "Funky Soul Train."

HP: Do you have a follow-up yet for "Saturday Night"?

Eddie: No. I'm working right now with Steve on it, though. I've got a bunch of song titles going. Maybe I can get something from there. Whatever we come up with, it's definitely going to have to be a wild type thing. It can't be subtle. Steve and I have our moods. Sometimes we can't move off our...the floor. Other times we get it right off. □

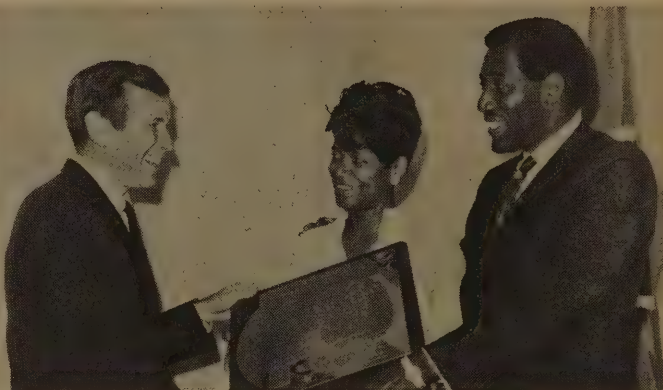
jim delehant



GRANNY'S



THE BEE GEES



SEN. BAKER, CARLA AND OTIS

If you think I'm even going to try to top last month's over-sized, fact-filled column - forget it. Anyway, have you heard that the **Monkees** will play twenty-eight different roles in their first full-length movie? Filming begins right after they complete their current tour of Australia and the Far East. Their new album got a gold record for a million-dollar advance sales before it was released...**Robin Gibb** of the **Bee Gees** and his girl friend **Mollie Hullis** escaped injury in England when their coach was overturned in the Hither Green train disaster which killed 54 people and injured over 100. The Bee Gees' American tour begins in Los Angeles on January 27 with two concerts for which they'll receive a record \$30,000... **Brian Jones** was sentenced to nine months' imprisonment for drug offenses. The case is being appealed. If he has to go away, the **Rolling Stones** will not seek a replacement. They'll function as a four-man group until his return... **The Four Seasons** will play two concerts in London this spring during a ten-day European tour that also will take them to France and Germany... **Eric Burdon** bought a house in California. His wife **Angie** joined him there during the **Animals'** recent U.S. tour. Eric is considering a solo acting role in a 20th Century-Fox movie... **The Beatles** again recorded a special Christmas record which was sent free to all members of their British fan club. That's really very nice of them, when you consider that they could easily have earned another million dollars by selling it. The soundtrack of the Beatles' psychedelic hour-long TV cartoon, "Yellow Submarine," is scheduled for release in March or April... **Dick Clark** has a new TV show, "Happening '68," with various segments on fashion, beauty tips, teen trends, an amateur group competition, interviews, guest stars and a whole bunch of other stuff... **The Doors'** Elektra album, "Strange Days," jumped from #100 to #4 on the Billboard album chart in just one week. Wow... **Bobby**

Gentry is dating Jim "Gomer Pyle" **Nabors**... **The Rascals** finally cancelled their year-end British tour and finished their fourth album. Recently, the boys met **Ravi Shankar** and, not surprisingly, there's a sitar on the album... **Eric Burdon** filmed a **Batman** episode. Later, he and **Angie** finally went on a belated ten-day honeymoon in the Bahamas... **Petula Clark** will star in "Goodbye, Mr. Chips," a lavish MGM musical which co-stars **Peter O'Toole**. Filming begins in April. Locations include America, England and either Greece or Malta. Some people are calling **Petula** "the new **Julie Andrews**"... **The Bee Gees** wrote four songs for a British movie, "The Mini-Mob," and they've been receiving lots of offers to write entire movie soundtracks... **Otis Redding** has recovered from the nervous exhaustion that kept him out of action for six weeks. His latest Stax album is a double-folder collection of his hits, titled "The History Of Otis Redding"... **The Monkees'** TV series is shown in thirty-nine countries... More news about the **Burdons**: **Angie** is expecting... Among the records by British artists that hit #1 in America but didn't even make the top 30 over there are **Lulu's** "To Sir With Love," **The Beatles'** "Eight Days A Week," **Herman's Hermits'** "Mrs. Brown" and "Henry The Eighth," **Dave Clark's** "Over And Over" and **Paul McCartney's** "Yesterday"... **Keith Richard** vacationed in Italy with **Anita Pallenberg**, who used to be **Brian Jones'** girl friend... **Geoff Myers** has replaced **Oz Bach** in **Spanky & Our Gang**... **The Spencer Davis Group** finished a new LP before they began their current American tour... All the people who can't get a hit of their own make albums out of their inferior versions of the top ten. Their albums are real big sellers in supermarkets and discount drug stores. "Soul Man" is the current favorite, with over a dozen copies of the **Sam & Dave** original flooding the market... Record company activity continues in the big Boston talent search. MGM

and its subsidiary, **Verve**, has signed the **Ultimate Spinach**, **Pluph**, the **Beacon Street Union** and **Orpheus**. Elektra has the **Earth Opera**. Groups from everywhere, including New York City, are moving to Boston in the hope of being signed by a major label, once the expected boom begins early this year... And prepare yourself for a flood of **Cowsills'** merchandise, including the usual sweat shirts and bubble gum, as well as surf boards and **Cowsill** dolls... Italian director **Michelangelo Antonioni**, who dissected the swinging London scene in "Blow-Up," brings his cameras to the southwestern United States this spring for "Zabriskie Point," his first American-made film... **Lulu** and **Cynthia Lennon** have enrolled in the famous **Cordon Bleu** cooking school, so if they ever invite you to dinner you can expect some really swell chow... The instrumental break that sounds like trumpets in the middle of **Every Mother's Son's** "Pony With The Golden Mane" is actually their voices recorded at a faster speed... **Edgar Rice Burroughs**, who created "Tarzan," once occupied the house now owned by **Brian Wilson**. **John** and **Michelle Phillips** live in the former **Tony Curtis** residence. **Person Belgrade** lives in the house where **Howie Seldom** once hung his hat... The sound of **Blood, Sweat and Tears**, a new group on Columbia, was influenced by the orchestration of the **Buckinghams'** first album... **Alan Klein**, lead singer with the **New Vaudeville Band**, had his tonsils removed... I ran into **Zal Yanovsky** at a **Tim Buckley** concert recently. Zal isn't doing much of anything and he said he's getting tired of just hanging around... **Tim Buckley's** concert at the **Garrick Theatre** in Greenwich Village was great. Tim's rapport with **Lee Underwood**, his guitarist, and his conga drummer **Carter C.C. Collins** has never been better. They did everything from a long improvised blues to the marvelous songs from Tim's "Goodbye And Hello" album... **The Beatles** might play at the opening

GOSSIP

Got any questions
about the stars?
write to Granny
c/o Hit Parader
Charlton Building
Derby, Conn. 06418



THE MONKEES

of the new Madison Square Garden this spring... Another rumor I've heard lately is that Cass Elliott might join the Electric Flag, An American Music Band. The group already has a couple of over-250-pound members. If Cass joined, it would make them the undisputed Heavyweight Champions of Pop Music...Then there's the unconfirmed rumor that Scott McKenzie may replace Denny in the Mamas and Papas. And I've been told that Jill Gibson, who once replaced Michelle, is eating twelve meals a day so she can replace Cass...And next month I'm going to be replaced by a column on stamp collecting...I saw Donovan's concert at Philharmonic Hall in Lincoln Center. Some of his songs - the ones with simple guitar accompaniment - were effective, but in general, his attitude, the jazz band backing him and the pretentiousness of the whole thing was a real bringdown. He can be appreciated best on records...Granny Goes To The Movies: "Tony Rome," starring Frank Sinatra, is like a paperback detective novel brought to life. There's lots of action, pretty girls, violence, mystery, humor, some excellent location photography and a complicated plot, and it's all quite entertaining. "Guess Who's Coming To Dinner" stars Spencer Tracy and Katherine Hepburn as the parents of a young lady, played by Miss Hepburn's lovely niece, Katherine Houghton, who brings her fiancé home for dinner. The fiancé is Sidney Poitier. What follows is a very interesting, alternately humorous and sensitive chain of events. Go see it...Al Kooper reminded me that the Beach Boys' 1965 album, "All Summer Long," includes a lot of the sounds that have made the group the recent favorites of the music critics and hippies. Indeed, Brian Wilson's smooth blend of vocal harmony and orchestra on "We'll Run Away," "Hushabye" and "Girls On The Beach" could easily be part of the "Pet Sounds" or "Smiley Smile" albums... The Mamas and Papas' recent "Glad To Be

Unhappy" was originally written in 1936 by Rogers and Hart for a Broadway musical...The real star of the new Monkees' album, "Pisces, Aquarius, Capricorn & Jones, Ltd." is Chip Douglas who produced it, played beautifully solid bass and some piano and organ, and wrote the intriguing "The Door Into Summer"...Is recent-proud-papa Frank Zappa starting to raise a family group to compete with the Cowsills?...The Beacon Street Union's first album should be available now. Go out and buy it...The McCoys have a new organist who once was a Candyman...Next month, Hit Parader will introduce The Influence, a very creative new group whose members come from all over the world. They formed in Canada and we think they deserve to be very famous. Remember the name, the Influence...San Francisco-based Moby Grape recorded their second album in New York...Bob Dylan went down to Nashville for his first recording session in eighteen months...Keith West's ambitious "Teen-Age Opera" is causing quite a commotion in England. Part of it was released as a single, "Excerpt From A Teen-Age Opera" and was a big hit over there. The second excerpt, titled "Sam," is 5 1/2 minutes long and it features a Brownie-pack chorus with a 7-year-old girl soloist. It took eighty hours to record. Interviews with young children are on the other side. The entire Opera will be filmed, perhaps in cartoon form, for a TV special...P.F. Sloan, West Coast songwriter famous for "Eve Of Destruction," is in New York organizing a group which will include horns and a female vibes player...Ex-Byrd David Crosby, Paul Kantner of the Jefferson Airplane, David Fryberg from the Quicksilver Messenger Service and Sheri Snow of Blackburn & Snow once lived together in Venice, California before they became more famous and prosperous...Lulu will sing at a Miami hotel for three weeks in March...In case you were wondering, the photo at the top of page 39 in last month's



MAMA CASS

(February) Hit Parader, shows Skip Spence (second from the left) when he was in the Jefferson Airplane. A lot of people didn't recognize him...The Bee Gees' movie, "Lord Kit-chener's Little Drummer Boys," will be filmed in Kenya, Africa this spring. The boys did an hour-long British TV special on Christmas Eve from Liverpool Cathedral. They arranged traditional Christmas tunes and wrote a few of their own for the program...The Yardbirds return to America on March 22 and will be here until April 28, when they go to Japan...Tom Jones will do a one-man show in the Hollywood Bowl in April...Columbia Records producer John Simon will be recording only three artists this year - Bob Dylan, Simon & Garfunkel and Al Kooper's new group, Blood, Sweat and Tears...Comedian Bill Cosby has begun a series of 5-minute comedy shows to be broadcast five nights a week on local radio stations. Coca Cola is putting up a million dollars to sponsor all 250 shows, many of which were taped by Cosby in foreign countries while he was filming his "I Spy" TV series...An unconfirmed rumor floating around says that Country Joe & The Fish may break up with Joe going solo and the group continuing as the Fantastic Fish...And have you heard the latest rumor about Mama Cass? Well, I'll tell you next month. □



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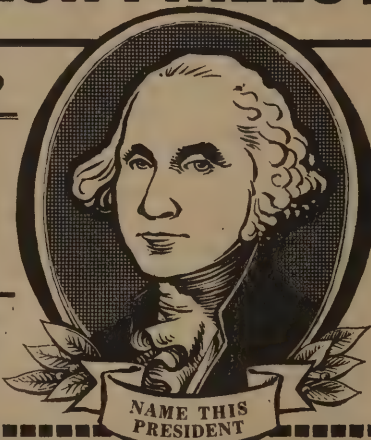
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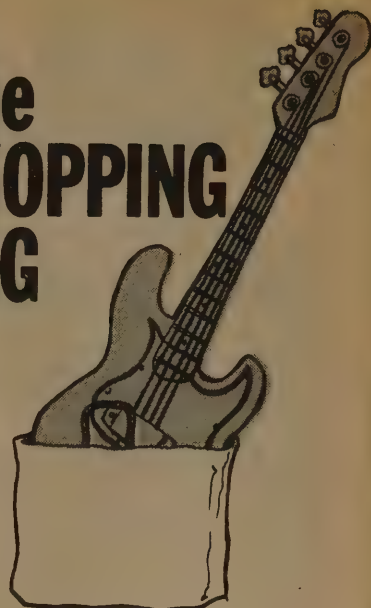
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| mistake | R | R | O | R | |
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| four plus two | S | I | X | | |
| worn on head | H | A | T | | |
| eskimo house | I | G | L | O | O |
| mid-day | N | O | O | N | |
| present | G | I | F | T | |
| five plus five | T | E | N | | |
| bandit | O | U | T | L | A |
| hit with hammer | N | A | I | L | |

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NEW STARS ON THE HORIZON



STONE COUNTRY

Stone Country, a group of young men—six, in fact—are writing a new chapter in today's music and recording business.

RCA Victor, who records Stone Country, predicts a new movement and trend in music will evolve from the group's exciting new sound. Their "bag" is described as "Mod Country," a music-chemical blend of rock and roll, country-western, folk, folk-rock, pop and country-rock. The creators of "Mod Country" hail from sections of the United States that include the Southeast, Southwest, South and West Coast.

Doug Brooks is a 22-year-old songwriter who grew up in the music business in Hollywood, studying music and voice at Valley State College. He was a member of the New Christy Minstrels and the Good Time Singers. He worked as a regular on "The Andy Williams" and "Danny Kaye" television shows. When he's not dreaming up lyrics, Doug likes to get in some skiing during the winter months.

Dan Barry, born in San Diego, Calif. 22 years ago, is the bass player of Stone Country. Dan attended Mesa College in San Diego and was instrumental in the formation of the Deep Six, Liberty Records recording artists, for whom he arranged and wrote various songs. Dan likes to fly kites in his spare time.

Richard Lockmiller, age 28, was born in Gadsden, Alabama. Richard gives the country-western flavor to Stone Country, as his father was a Grand Ole Opry singer who worked the country-western circuit throughout the Southeastern section of the United States. Richard sings tenor, plays the rhythm guitar and jew's-harp, and enjoys telling folk tales. He doesn't mind a chew of tobacco while fishing for wild trout.

Steve Young, age 25, was born in Newnan, Georgia. Raised in the South, he grew up in Gadsden, Alabama where he first met fellow Stone Country member, Richard Lockmiller. Steve has worked with various rock and roll and country-

western bands. A hard driving singer, Steve writes the greater part of the group's material.

Don Beck, age 21, was born in San Pedro, California. He began his musical career with the Five String Banjo and was a member of the Greenwood County Singers. Now he is with Stone Country and works on the instrumental sound of the group. He plays the lead guitar, rhythm guitar, five-string banjo, ten-string banjo, and mandolin. Don likes "bike" riding and bluegrass music.

Dennis Conway, age 20, and the youngest member of Stone Country, was born in Tulsa, Oklahoma. He was a member of the Spyders' rock and roll group, is a talented drummer, and his general nature leads him to be the group's comic and cut-up.

Stone Country is personally managed by Dennis Bond and Ed Douglas of A. C. T. S. talent company and are represented by Ashley Famous Agency. The group records for RCA Victor. □

The Union Gap is comprised of General Gary Puckett, vocals, guitar; Sergeant Dwight Bemont, tenor sax; Corporal Kerry Chater, bass guitar; Private Gary (Mutha) Withem, woodwinds, piano; and Private Paul Wheatbread, drums. The group was organized in San Diego, California, in January, 1967, and named after the historic town of Union Gap, Washington. Dressed in Civil War uniforms, the group attracted a large following as they swept down from the north into southern California, playing clubs and colleges.

In addition to being the group's leader, Minnesota-born Puckett is an accomplished songwriter, with over 30 songs to his credit. Bemont, a former music major at San Diego State, made his musical debut in a "5th grade assembly where I played the Marine Hymn on the clarinet." Canadian-born Chater admits that he loves "driving my new Corvette around early in the morning" and "would like to be the best composer-arranger around." Gary "Mutha" Withem ("They call me Mutha because I love pickles and ice cream.") was a music teacher before joining the group. Adept on the drums and all percussion instruments, Wheatbread loves "motorcycles, sports cars and music with feeling."

The Union Gap's Columbia single, "Woman, Woman," is rapidly rising on the national best-seller charts. □



THE UNION GAP



GLADYS KNIGHT & THE PIPS

Looking at them, you'd find it difficult to believe that these four youthful artists have been performing together for ten years, but once they step onto a stage there's absolutely no doubt. Gladys Knight & The Pips are one of the smooth-

est, most spellbinding acts ever to grace a spotlight.

Gladys Knight started her singing career at the age of four, singing in church choirs and at recitals in her hometown of Atlanta. At the age of seven, she appear-

ed on the Ted Mack Amateur Hour and went on to the finals where she captured first prize. After this followed many public appearances and benefits as a single until 1955, when Gladys became part of a group. It was in 1958 that the present group of Gladys Knight & The Pips was formed.

Gladys, her cousin, Merald "Bubber" Knight, William Guest and Edward Patten attended the same high school and sang in a church choir together in Atlanta, Georgia. They appeared in local clubs and auditoriums, and later toured with Sam Cooke and Jackie Wilson.

Their very first hit was "Every Beat Of My Heart," which brought their name into the spotlight and got them traveling steadily in the hectic tour life. "Some places you play are disgraceful" said Gladys. "The audience expects you to give your best. They don't know that you don't have decent dressing rooms.

"We try to find soul in songs. A good story and a good beat are important, too," says Gladys about choosing hit material. They don't have to look too far because the group writes most of its own songs.

After ten long years it looks like they've finally made it through Detroit's own Soul label with "I Heard It Through The Grapevine." □



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THEM Is Back



JIM ARMSTRONG



RAY ELLIOT



DAVID HARVEY



ALAN HENDERSON

Them is one fantastic group, and the grammar in this statement needn't even be pardoned, because Them is a group of accomplished, progressive musicians who have produced such Top-Ten singles as "Baby, Please Don't Go," their first effort and a hit; "Gloria," which has sold over two and a half million records and is still a top seller; "Here Comes The Night," which was number one on the National Top Ten; and "Mystic Eyes" which was still another international hit. Their two LPs on London label were hardly less successful: "Them" was a gold album, and "Them Again" is rapidly on its way to the same status.

Them is indeed a fantastic group, and the same adjective may be applied to its history. Members Van Morrison, Alan Henderson, David Harvey, Ray Elliot, and Jim Armstrong met in Belfast, Northern Ireland where the original Them (let there be no mistake: this is the genuine item) met and formulated in 1963. They were all "gig" musicians, and simply enjoyed the combined sound they produced.

They were not the sole lovers of their music. Their first single, "Baby, Please Don't Go," became the theme song of the British Television show, "Ready, Steady, Go," on which they performed frequently. This initial public exposure

prompted a barrage of demands for TV and personal appearances and, as a result, they appeared on every television show in England, and subsequently performed throughout Europe.

They were not to remain in Europe, however. Their records were equally as successful in America, and in May of 1966 Them traveled to the U.S. and became the first British group to perform at a club in the United States, setting attendance records at the Whiskey A-Go-Go in Hollywood.

Much to the dismay of their American fans, Them were obliged to leave the country due to an expiration of their visas. Their return to Europe prompted a few major changes. Lead singer Van Morrison bid a fond farewell to the group in order to fulfill his desire of going it as a single artist, and Ken McDowell gladly filled his vacancy; and their British management was replaced by American Ray Ruff.

With their new American manager, they returned to the United States for a tour of the Midwest, where out of the sixty-one places they played, they broke thirty-two attendance records.

Them of now are still record-breakers. Their goals include continuing to produce hit records, and giving the people what they want. Judging from past successes, the public wants Them.

JIM was born July 24th, 1944 in Belfast, Northern Ireland. He has auburn hair, and the color of his eyes changes from grey to green to blue—perhaps to match the piles of mod clothing he loves to buy. An aspect regarding his attire of which he is not so fond, however, is the stares he attracts from those whose tastes are not quite so progressive.

People are of special interest to JIM, and it is a constant source of disappointment to him that he is not able to thoroughly explore the many environments and mingle with the various inhabitants of the places where he performs while on tour with THEM. When the opportunity to meander does arise, he will try anything once.

This easy-going, happy attitude dominates his personality: He loves to indulge in some well-deserved relaxation when home at his big, bright apartment, and lazing about in the sun is equally appealing. His personal ambition is to be happy and successful at doing what he enjoys (which is being a THEM), and all will surely agree that he has already fulfilled his goal.

RAY was born January 23rd, 1943 in Belfast, Northern Ireland, and has green eyes and fairish hair. His brogue is the thickest of all THEM members, and in manner and appearance, he is the personification of the legendary leprechauns who, as myth would have it, inhabit his beloved Ireland. Granted, he is a bit large as leprechauns go, but isn't it reasonable that just one might have a thyroid condition and musical inclinations?

Reasonable or not, he is filled with the charm and simplicity of his homeland. His professional ambition is merely to earn enough to eat every day, and he will consider himself a success as a person if he can only die of natural causes at an old age. This has become increasingly important to him now that he is undertaking the dangerous task of residing in Hollywood and at the same time trying to maintain his sanity. It is in this environment that RAY often feels "allcomeoverish;" not to be found in Webster's dictionary, but most descriptive of one of his moods.

To many who know him, RAY is not from Ireland; he is Ireland. He loves his homeland dearly, and his favorite noise is the heavy waves which pound on its coast.

DAVID HARVEY, THEM drummer, was born July 29, 1943 in Bude, England. Being a group member has necessitated his role as world traveler, and he enjoys every minute of it.

DAVID avidly pursues his hobby, photography, while on tour, and as a result of his experiences throughout Europe and America, he has become quite the sophisticate. His preferences include

girls and fast cars, and he detests bad manners.

His sensitivity also prompts an awareness of beauty, and he fills his world with sunshine, colors, and flowers. DAVID HARVEY is a joyous kaleidoscope....and his music shows it.

ALAN HENDERSON, bass-player for THEM, was born November 26, 1944 in Belfast, Northern Ireland. His eyes are sometimes blue and sometimes brown which may mean something; and his hobbies, horseback riding and swimming keep him in top condition.

His love of music contributes to a dominant facet of his personality. He describes himself as happy and carefree, and his philosophy of life is, "Take everything as it comes." He enjoys keeping on the move with THEM, and during his travels he has often wished that he might be invisible -- after all, it would be free admission to the world. His favorite pastime is to watch people's faces when they make giant achievements, and he wants nothing more out of life than to be happy and to make lots of friends.

KEN was born December 21, 1943 in Belfast, Northern Ireland and is a lover of life, people, and music. He enjoys all types of music, and listening to a good performance will always make him happy.

He is often the source of this happiness, whether he is singing, or playing harp or trumpet. KEN loves being one of THEM because they have so much fun, and he feels that he is a success whenever the group pleases a crowd -- he likes people around him to enjoy themselves.

He is extremely considerate of others, and it is no wonder that sentimental ballads best describe his personality. He loves Christmas and children, and when he is not surrounded by people, he is off on his own for a quiet "think," or when the weather obliges, walking in the rain.

KENNETH McDOWELL loves life, people, and music....which makes him a perfect member of THEM. □



KENNETH McDOWELL

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THE BYRDS

In Words

*But The Real Story
Is In Your Own Head*

The Byrds are back in the record charts and on national TV where they began so long ago, so long ago, so long ago; so long ago that for many of us it is impossible now to relate to then — to the then when the Byrds began, and it is difficult to be sure who they were then.

It is a hardship to recall how they then looked, and possibly it is not important anyway. But important it is in a socio-musical sense to remind ourselves of what the Byrds then felt or hoped for, and it is warming, too, to dwell on the explosion of youth which they fused with such spontaneity.

It is 1967 now and Sunset Strip isn't what it was, but then, in the spring of 1965, when the Byrds, young and ragged and starving-thin, opened in Ciro's and the amps wouldn't work and the mikes were wrong and eighteen of us were there for the first set, jittering our way through the ice-bound two-drink minimum, wondering how either the Byrds or ourselves would sustain sufficient nervous energy to make it to the end of the set — even then, in 1965, they were saying the Strip wasn't what it was and Ciro's wasn't like the old days and where was the bygone aura when Bogey kicked Barrymore in the stomach and Cable mourned the loss of Carole Lombard and all of that? they were asking. Answer came there none.

Well, the reality was that, of course, the Strip had changed. And, of course, Ciro's had changed, for hadn't the whole world changed and maybe for the better?

The Byrds are, by the very nature of their art and its ancillaries, like truth and cool and deepening beauty, a symbol of the quietening of the Strip scene, and their transformation has been notable both for the dramatic changes in the physical characteristics of the group and for their ability to come through the torment of rock'n'roll fame without a mystique-loss.

Good, bad, rotten, lazy, fierce, nasty, lovely, crude or gentle as the Byrds can be, you cannot not want to live their changes with them.

When the Byrds opened in Ciro's, as





GENE CLARK

nervously adventurous translators of folk-into-rock, few of us knew the extent to which their innovations would influence popular music. They were the first, the first, the first — though it doesn't really matter that they were the first, they were the first — hair-emancipated American group to make it with integrity and international acceptance.

The Byrds won their status because they deserved to and retained it because despite appalling internal grief and strife, they were too strong even for the forces of self-destruction, and the Byrds are still here because within us and without us they are invincible.

There are only a few groups with value, who relate to values beyond the sound of music.

There are only a handful of those with the power to reach to the edge of the world and touch, just touch a human spirit and leave the touch to

(continued on next page)

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work and activate what it may.

The Byrds are one of these groups and one cannot say why because if it isn't *felt*, then it isn't to be explained in words.

When they brought, however clumsily, their musical purity to *Ciuro's* and we heard, for the first time, "Mr. Tambourine Man" and "Chimes of Freedom" and all of those newly wondrous sounds, we knew what they were saying; and what they were saying was "It's OK because we're all here and we are all one;" and when the music of the Byrds spread outward from the Strip to Britain and to pockets of humanity all over the world, the message was received with grateful understanding.

The mail -- for that is how they out there told the Byrds, "Keep on doing it for us; we are with you" -- continues to arrive in Hollywood from the young and the old, and it is a long time, so very long ago since the Byrds had A Big Hit. And what is a big hit?

It is a big hit and it is all very fine but it is not everything. A big hit is wonderful because it opens doors to other doors, but it does not necessarily take the maker of the hit into anyone's head, and it cannot endure because it is a hit unless it is a hit because it is enduring.

Through a dozen singles and five fine albums, the Byrds have reached up and down the charted top-forty, and they have grown moustaches and beards and hats, and they have been through capes



GENE CLARK

into velvet and denim into satin, through sunglasses into the fearless naked eye, through rumors of bust and break-up, through the fires of competition and the confusing misery of alternating criticism and adulation, through Ciro's, the Trip and the Whisky, through Madison Square Garden and all of Europe back to Los Angeles, with marvelous fortitude, until now they are back in huge favor.

It was Jim McGuinn once, and it was Gene Clark, David Crosby, Chris Hillman and Mike Clarke. Then it was Jim McGuinn, David Crosby, Chris Hillman and Mike Clarke.

Today it is 1967 and it is now Roger McGuinn, neat and egghead-precise, lofty and loving, married and a father. Jim McGuinn, the bony, woolly one with the Byrd-glasses, and no domestic ties or ambition as the fan mags saw him, is dead by his own Roger-hand. With the name change and a rejection of euphoric short cuts, has come a better musician than ever and a man who knows who he is.

David Crosby is not in the group any more and it is probably right and healthy that this should be so, else why would it be so? But he is still "a Byrd." A part of him stayed behind with the group and something of what the group was, left when he left. He will be OK. He will.

Christopher Hillman has moved to the mountains beyond the brown smog-filth-haze and he knows what's what. He always did and he is still having fun behind the face that tells you nothing.

Gene Clark is back in the group, reinforcing the Byrds with his strength, rhythm and honesty.

I am tired and it is late—which is why Mike Clarke is spared the pain of description in words. He is a lovely man and he was a lovely child when the Byrds began.

Now turn off your mind, relax and float downstream. □derek taylor

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By The Jefferson Airplane
DRUMMER SPENCER DRYDEN

One of my all-time favorite albums is "Parsley, Sage, Rosemary & Thyme" by Simon & Garfunkel. The production, the sound, the ideas and everything are exquisitely and tastefully executed. The whole thing comes off like a Rubens or Titian or Tintoretto painting. It's all just there. It's a complete thing.

I also enjoy all the Lovin' Spoonful albums, no matter what anybody says about them, critical or otherwise. They have a good feeling. In person they're fantastic.

They're not out of tune, but if you ever take a guitar and try to play along with a Lovin' Spoonful album, you have to retune for every track, which I think is fantastic. They're so straightforward and on top of it, and beautiful and happy, that their music just makes me smile. John Sebastian has a way with words that impresses me very, very much.

I like all the Mamas and Papas albums and the Mothers. The Mamas and Papas, like Simon and Garfunkel, have good production and orchestration and voices.

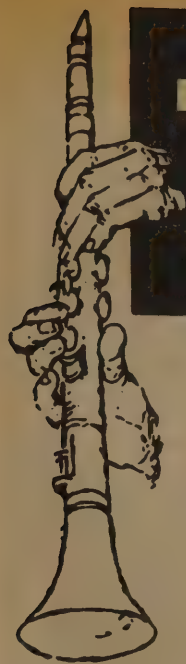
As for the Mothers, Frank Zappa has a

way of including everything. He'll sometimes build up soft pillows of sound and throw hard words against them. This is something a lot of people aren't aware of. They'll say, "Oh, he's just talking dirty." But you have to listen to the whole thing. Listen to the music that's going on and what he's saying on top of it and, with a grain of salt, see what's happening. Get into it.

I like some of the Stones' things, although I seem to have grown away from the Stones. There's also a group in a bag of their own that's derivative of the Stones' blues thing and that's the Doors. I like them quite a bit.

A group I wish would make a good album is the Buffalo Springfield. Their first album was a gas musically but sound-wise it was just not that together. If what I've heard lately is an indication of their next album, the whole thing should be a real groove. They're a group that's very polished, very professional and so exuberant they just take the roof off any place they play. It's an excellent band.

(Ed Note: Spence gave us this review before the Buffalo Springfield released their second album.) □



Tempo

by Jim Delehant

THELONIOUS MONK

Born in North Carolina and raised in Manhattan's West Sixties, Thelonious Monk, a largely self-taught composer and pianist, remains, along with Dizzy Gillespie and the late Charlie Parker, one of the most forceful influences on contemporary jazz.

Monk began to play the piano when he was only six, and taught himself to read music long before he had his first lessons at age eleven. His persistent rebellion against orthodox harmony, with which he became familiar through organ playing in church, began when he was still a youngster. He avidly seized every possible opportunity to hear and play as much jazz as he could, and at the age of thirteen he was already playing with local bands. Though recalling his great admiration for Fats Waller and Art Tatum, Monk denies that as a youth he was influenced by any specific jazzman of the day.

When listening to Dixieland and swing, he was anticipating his harmonic breakthrough of later years, for the jazz he heard seemed too limiting to his adventurous musicality. "Music theory? Well, when I was a kid, I only knew I wanted to make it better."

A stubborn refusal to accommodate his talent to current tastes has always marked Monk as a man apart. Though his adherents were many, among them Duke Ellington, Coleman Hawkins and that foremost exponent of bop piano, Bud Powell, steady work was scarce during his developing years. It was not until a 1957 engagement with John Coltrane at the Five Spot Cafe that his reputation spread to a wide audience that finally recognized his full and uncompromising genius. Prior to that time, he was known to jazz devotees mostly through his recordings and numerous compositions, many of which have become standards. Among them are *Round Midnight*, written when

Monk was only 19, the evocative *Ruby, My Dear*, *Well, You Needn't*, *Off Minor*, *In Walked Bud* and *I Mean You*.

Both his compositions and work at the keyboard are deceptively simple, and make tremendous demands on both listeners and musicians. According to the late John Coltrane, "When you learn one of his pieces, you can't learn just the melody and chord symbols. You have to learn the inner voicings and rhythms exactly. Everything is so carefully related; his works are compositions in the sense that relatively few jazz 'originals' are." Consistent with the subtlety of his pieces is the unique brilliance of his keyboard artistry. It is not coincidence that his strongest influence has been on instrumentalists other than pianists: saxophonists Sonny Rollins and Johnny Griffin, for example. The reason may be that other instruments are more easily adapted to his musical conceptions. The limitations of the keyboard, that Thelonious does not recognize, do exist for other pianists; not many would attempt to duplicate the oddly-fingered whole-tone runs that are part and parcel of the Monk style.

Paradoxically primitive and sophisticated, totally spontaneous, yet always disciplined, expansive but with contained economy, Monk is a whole school of jazz unto himself. The abundance of both ingenuous humor and sly wit crystallized by use of his famous single-noted riffs, the impish minor seconds and sometimes mocking use of stride piano are exclusively the property of Thelonious.



No contemporary jazz artist is as able as Monk to focus on internal meaning. His seemingly careless approach to his medium is, in fact, a preoccupation with the whole musical idea, a lack of obsessive concern with display too often characterizing the jazzmen of today. Perhaps his greatest contribution lies in the uninhibited exploration of sound, and willingness to take risks in constantly testing his instrument. But no matter how daring he becomes in his harmonic inventiveness and rhythmic abandon, his roots are firm in the jazz tradition. If there is a predictable characteristic about Monk, it is that he will always swing. □



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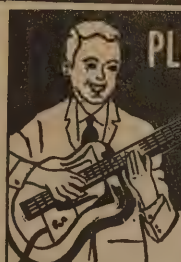
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Platter Chatter

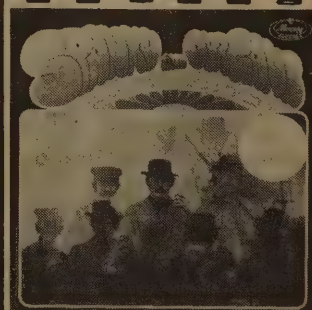
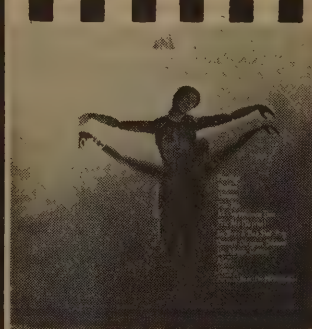
COUNTRY JOE & THE FISH are monster musicians. This powerful blues group from Berkeley, California plays some insanely groovy "electric music for the mind and body." Everything they do, from the funky, sinister "Death Sound Blues" and the raunchy "Love" to the pleasant visions of "Happiness Is A Porpoise Mouth" and the musical travelog of "Flying High," is dynamic and penetrating and really swell. "Not So Sweet Martha Lorraine" is a sardonic portrait of three depressing chicks rolled into one; "Section 43" is a seven-minute instrumental background for smoking a seven-minute cigarette; "Superbird" is a nutty political comic strip; "Bass Strings" floats like a gentle, lazy wisp of smoke; "Masked Marauder" is a solid instrumental; and "Grace," who makes "Lucy In The Sky With Diamonds" look like Little Orphan Annie, is an exquisite, oriental-accented trip with multi-dimensional vocals. You should really get the electric sounds of Country Joe & The Fish into your mind and body. (VANGUARD VSD 79244)

CLASSIC JAZZ PIANO STYLES is a delightful anthology of 1930's keyboard sounds by such masters as Fats Waller, Jelly Roll Morton, Earl Hines, Pete Johnson, Albert Ammons and Jimmy Yancey. Boogie woogie, New Orleans, stride and ragtime styles are heard on all fifteen songs in the album, including "Fat Frances," "Tea For Two," "Russian Fantasy," "Rosetta," "Body And Soul," "State Street Special" and "Cuttin' The Boogie." These men laid the foundations for much of modern jazz and rhythm and blues. On this album they're heard at their very best. Listen. (RCA VICTOR VINTAGE SERIES LPV-543)

PRIVILEGE, the controversial British movie about a future society controlled by propaganda-filled pop music, has a very powerful soundtrack. The star of the film, Paul Jones, once lead singer with Manfred Mann, is heard on the title tune, "I've Been A Bad, Bad Boy" and two versions of the haunting "Free Me," surrounded by a dynamic, dramatic orchestra and chorus. "Vanessa" is a very pretty, romantic melody for acoustic guitar and harpsichord over a blanket of strings; "It's Overotherness Time" is an exciting, straight-ahead instrumental theme; and "Alvin" is a regular Phil Spector production with echo-chambered percussion and sweeeeeeping strings. "Onward, Christian Soldiers," the old inspirational favorite sung with a hard rock beat, is gross enough to be a pop hit. You can even dance to it. Despite a few orchestral passages that seem overinflated and schmaltzy, Mike Leander, who wrote and arranged the score and collaborated on the songs with Mark London (who also has a key role in the movie), has created some very outstanding music. (UNI 3005)

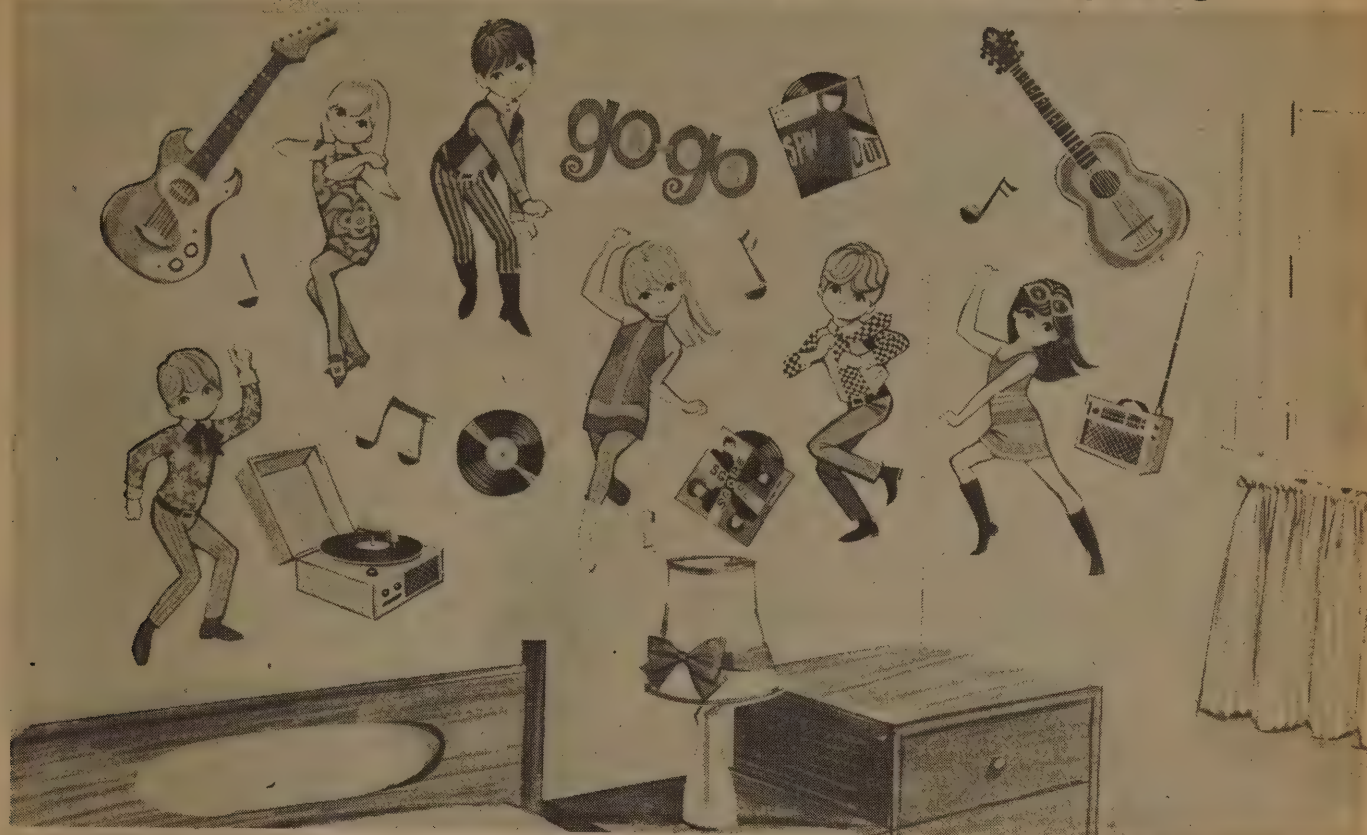
SPANKY & OUR GANG have just the album for anybody who digs pretty tunes and smooth vocal harmony. "Sunday Will Never Be The Same," "Making Every Minute Count" and "Lazy Day," their really swell hits, are included, as well as "Byrd Avenue," a bright patchwork of lovely images; "5 Definitions Of Love," a clear vocal arrangement of the actual dictionary definition; and the hip humorous "Commercial," "Distance," "If You Could Only Be Me" and "Come And Open Your Eyes" are nice, too. "Trouble," from "Music Man," is an amusing show tune, but the Gang's interpretation is very weak and Spanky's "Brother, Can You Spare A Dime" leaves me cold. The fold-out album cover is as cheerfully attractive as most of the music inside. (MERCURY MG 21124)

You should buy some classical records this month. Consider these: **STEREO SHOWPIECES FOR ORCHESTRA** (ANGEL CB 3710) includes some beautiful, magnificently performed classical favorites, such as Tchaikovsky's "1812 Overture," the Moussorgsky-Ravel "Pictures At An Exhibition," Respighi's "The Pines Of Rome," the Berlioz "Roman Carnival Overture" and several others. (If you hurry, you might still be able to buy this excellent three-record set for the price of two).....**STRAVINSKY CONDUCTS - FIREBIRD SUITE/PET-RUSHKA SUITE** (COLUMBIA ML6411) is the composer's crisp interpretation of his lively, colorful and exciting ballet scores....**SHOSTAKOVICH SYMPHONY NO. 10** (MELODIYA/ANGEL SR 40025), by the U.S.S.R. Symphony Orchestra, is a strange, brooding, explosive, plaintive, shifting, profound and monumental work that can paint some wild visions in your mind.



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WE READ YOUR MAIL

(Continued from pg. 8)

Dear Editor:

I am enormously happy over the abundance of mail and stories that are found while reading through your fine book. Finally recognition is given to such fabulous performers as the Who, Cream, Yardbirds, Jeff Beck, Paul Butterfield, etc. I can plainly see the abundance of intelligent musical enthusiasts through the letters you present. These are the fans who recognize musical talent and do not consider their favorite groups as lovable heroes but as top-notch musicians. I don't consider groups as the Monkees and the Supremes as musical giants because they are blown up too much and, as in the case of the Supremes, they don't play their instruments and seldom write.

Vin Cuseo
Flushing, New York

Dear Editor:

I'm writing to thank you for the publication of your magazine. It is by far the best one I've ever read. However, one thing is wrong and that is that your magazine is too short. A few more pages and I think you'd double your profits.

Another compliment: HP does excellent coverage on the two greatest groups in the world, the Beatles and the Rascals. They both deserve the best and you're doing it. Besides writing a great article about the Rascals (who are New York's pride and joy), your article was original and interesting. Many of these so-called magazines have forgotten that four wonderful men from Liverpool exist any more, and these same magazines are completely illiterate about the fantastic Rascals. That's ignorance.

Please forgive me if this letter is stupid (which it is) but it was a spontaneous reaction to reading Hit Parader. Needless to say, the reaction proved positive.

If this letter is printed, please print my address for any Beatle/Rascals fans to please write to me. Keep up the good work.

Jeanie Ward
885 Third Ave.
New York, New York

Dear Editor:

As I am still a modern teenager, I find myself involved in reading many teen magazines of which Hit Parader is my favorite. In the many months I have been reading Hit Parader, there have been only a few times that I have wanted to disagree. For the most part I have found your magazine very truthful and enlightening. It brings the teenager to know the likes and dislikes of their favorite vocal idol.

I think perhaps the one that I liked best was a personal interview with Janis Ian which appeared in your November 1967 issue. The way in which

she tells of her success is very interesting. Miss Ian's outlook is very much the same as that of many teenagers who read your publication. I would like to say that the teenager of today dares to be different and doesn't particularly want to be religious. Miss Ian, I am sure, has found that the problems which she related in her compositions are those of many a teenager today. I stand behind her in the way she is expressing her views as to why such problems arise.

I certainly enjoy your "We Read Your Mail" articles. I think that this is an excellent way in which teenagers can express their opinions within their own age bracket. Keep up the good work.
C.D. Kightlinger
146 Lincoln Ave.
Meadville, Pa.

Dear Editor:

Even though I live in a Spanish-speaking country, I manage to read Hit Parader every month. I think it's a good magazine. But this is not a letter of praise for your work. You already receive too many letters on that subject.

I'm writing this letter because I'm getting tired of seeing and hearing so much about the Monkees. I don't really dislike them, but I think there are many other groups more worthy of attention.

Every magazine I read is full of nasty stories about the Monkees: how they talk, what they think, what they do at 3 o'clock in the morning, at 6 o'clock in the evening, and so on. Why so much noise about four guys who don't deserve it? Because the best groups don't need it. People like the Beatles, Beach Boys, the Byrds, Hermits, Stones, Four Seasons don't need to have their faces printed on each and every magazine page, because they have more talent than the Monkees will ever have.

Take, for instance, the Beatles. They fought their way up to success, without so much advertising, TV series, etc. - all by themselves, supported by talent alone. The Beatles can sing, play, write and arrange songs much better than the Monkees do (if they do) and will ever be able to do.

As someone once said, any four guys in the world could do what the Monkees are doing: it's easy to hold a guitar while some session men play in the background, to do funny faces in front of TV cameras, to say silly things to reporters and sing a lot of beautiful songs especially made up for them to sing.

What have the Monkees done for pop music itself? Plainly nothing. The Liverpool foursome, on the other hand, were the start of pop music as it is today, and they are still at the top. They are the best group by far. They are, as Paul McCartney said, "Getting better all the time," doing experiments with music.

The only one of the Monkees who seems to be talented is Mike

Nesmith; he has written some good songs, like "Mary, Mary." But that's not a good reason to cover every paper sheet with his photograph. The song-writing team of Lennon and McCartney has written about fifty (50) songs better than Nesmith's. To mention a few, let's say, "Yesterday," "Here, There And Everywhere," "Michelle," "Girl," "And I Love Her," "Lovely Rita," etc.

I know this letter will be attacked by thousands of Monkees' fans; I don't mind what they think (if they know how to think). I'm willing to run the risk. I just said what I consider to be the truth, whether they like it or not.

I hope the editors of HP realize that this letter comes from a far-away country and print it. Thank you very much for the attention this letter might receive.

Alfredo Antillon
San Jose, Costa Rica
Central America

Dear Editor:

I just finished reading your articles by Frank Zappa in the July Hit Parader, "The Boss Mother Meets The Animals" and in August's, "My Favorite Records." To me they were great articles, by a great guy, printed in a great mag. I read Hit Parader almost all the time, and I really dig The Mothers. If Zappa decides to make any of his own movies, e.g. "The Bobbsey Twins Meet Fanny Hill" or "Hercules Meets Doctor Zhivago," I know that Hit Parader will be right there on the set, telling all! Keep up the great work, and thanks for the great articles.

Dave McDonald
16 Channing Ave.
Portsmouth, Va.

Dear Editor:

I just bought your Hit Parader Yearbook a few days ago and I want you to know that I think it is great.

I have always enjoyed the Beatles and I think they are extremely talented. Your account of their music was really a pleasure to read, since you read so much garbage that is not true about them and other groups. I think their devotion to their fans should be appreciated by all of us. I for one think their music is getting better and better each time you hear their songs.

Thank you again for this wonderful yearbook.

Judy Supernaw
Schuyler Falls, New York

Dear Editor:

Well, here it comes. Your third chance to print a letter that I've written to your "We Read Your Mail" column. What a misnomer that is... "We Read Your Mail." Humph! The heck you do. If you read all your mail, you would have certainly printed my last two letters. After all, they were informative and up-to-date when I wrote them and sent them to you.

For the sake of all you apprehensive Spoonful fans, I can assure you that Jerry Yester was a good choice for a replacement. I saw him in concert with John, Steve and Joe last summer, a week and a half after he joined. He was equally competent on the guitar as Zal was. Zal's solo record, by the way, is great, in my opinion. Most disc jockeys don't like "As Long As You're Here" but what do those guys know? You should play up Zal's record in your mag. The public should be made aware of this fabulous, melodic song.

I have the uncanny ability to predict a month in advance what songs will be the "best" and "yech" songs of the month. I've been buying your mag for two years and I goofed for the first time last month. No, wait a minute. I didn't goof; you did. You said "All You Need Is Love" was a disappointment. Sorry, guys - you're dead wrong. I'll admit it wasn't as good as "Penny Lane," but certainly, with all the cruddy records that were released during the summer, "All You Need Is Love" stood out as the best record of the month.

It seems the only way a letter has a chance of being printed in your mag is to include the following elements:

- 1) a compliment
- 2) requests for articles on certain groups
- 3) support your views
- 4) contradict your views
- 5) a sentence that implies: "I doubt you will print this letter because..."

6) enclose some money for a bribe.

So now, here's my part of the bargain:

- 1) you have a good mag (actually it's excellent)
- 2) do an article on Lawrence Welk and Bing Crosby
- 3) I support your views
- 4) I contradict your views, especially when you say untruths about the Hermits' record, "Museum," which is the best song of the month.

5) I doubt that you'll print this letter because you never print letters written by people who live in Connecticut.

6) I'll owe you the money for the bribe.

Now that I've done what everyone else does in your letter column, I'll expect to see this letter printed in the next issue.

David Ortoleva
Jones Hill Road
West Haven, Conn.

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THE YOUNG RASCALS STORY

(continued from page 17)

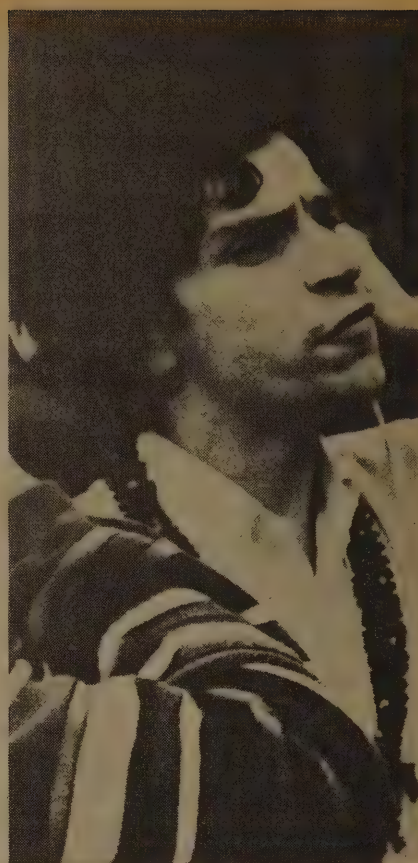
I told him the concept of the group. It was going to be like a recording studio. Anything that was on a record, we were going to duplicate. Eddie would have a conga drum, tambourine, maracas, castanets, whatever. He would be a percussionist and play bells, and anything we couldn't play ourselves. It would be beautiful.

Dino knew a sax player he wanted in the group, but I talked him into accepting Eddie. I think I knew that Eddie was going to be a fantastic star some day. When I first saw him he reminded me of—like a Sammy Davis, Jr. He can do so many things.

Well, we put the group together. We rehearsed twice. Everybody came over to my house where I had a B-3 Hammond organ. Every cent that I had and some of my father's was in it. It would shake the rafters every time I played it, but it was beautiful and I loved it.

I picked about ten or fifteen songs that I really liked and I taught them to the guys. Gene came in with some songs, Dino had some and we put them all together in two or three days.

We went to the Choo Choo Club in Garfield, New Jersey and we began to click immediately. Our sound assembled and it was unique. Gene was well versed in electronics and he got us a great p.a. system with echos. It was solid.



The group caught on. We integrated all our ideas into one mass sound. But we were still using other people's material. We hadn't found ourselves yet.

A guy who was opening a club in the Hamptons on Long Island saw us and invited us out there. The Barge was a very "in" society place, so we played there all summer. That's when everybody started noticing us.

Before long we had an identifiable sound. We used the organ differently. Gene's guitar concept was different because he had to play solo and rhythm. Eddie was completely lost on all the percussion instruments. He couldn't keep a steady beat, but he had that voice and that personality. I've never played with anybody like Dino and I haven't found anything that he can't do.

People started coming around but we still didn't know quite what it was that we had. We had all kinds of changes because of Uncle Sam and Eddie's very bad automobile accident.

When Eddie survived the accident—a second guy died and the third was really messed up—I really felt that the group was going to make it. The Lord was with us.

(After their appearance at the Barge, the Young Rascals got a recording contract with Atlantic. The article in the January Hit Parader covers the development of their sound right up to the present. Meanwhile, be with us next month for the thrilling life story of another Young Rascal.) □



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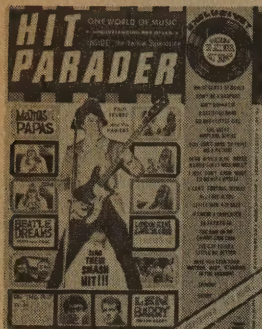
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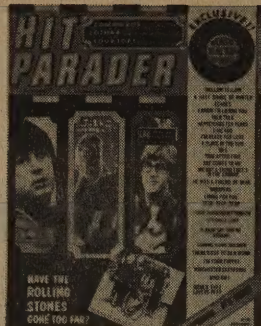
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JANUARY, 1967

Mama's & Papa's,
Bob Dylan,
Beatles, Temptations,
Gary Lewis,
Sonny & Cher

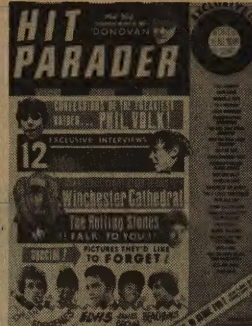
"Dandy"
"Have You Seen Your
Mother, Baby"
"Airplane Strike"
"Little Man"
"Go Away Little Girl"



FEBRUARY, 1967

Rolling Stones,
4 Tops, Lothar,
Beach Boys,
Otis Redding,
Tommy Roe

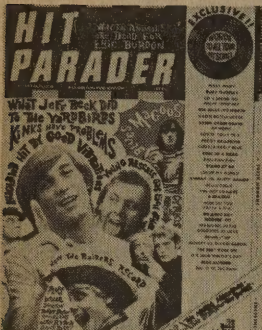
"Mellow Yellow"
"98.6"
"Stop, Stop, Stop"
"Hazy Shade Of Winter"
"Talk Talk"
"I'm Losing You"



MARCH, 1967

12 interviews,
Donovan, Stones,
Ex-Byrd,
Ex-Raider,
Old Photos

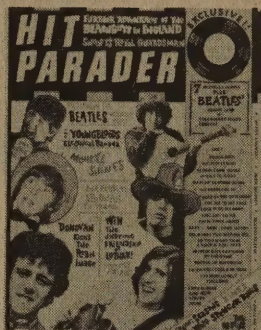
"I'm A Believer"
"Nashville Cats"
"Good Thing"
"Words Of Love"
"Mustang Sally"
"Grizzly Bear"



APRIL, 1967

Young Rascals,
The Cyrkle, Kinks,
Youngbloods,
Wilson Pickett,
Raiders

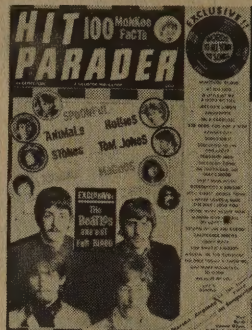
"Ruby Tuesday"
"Kind Of A Drag"
"Green, Green Grass"
"For What It's Worth"
"Snoopy"
"Tell It To The Rain"



MAY, 1967

Beatles Want Out,
Monkees, Donovan,
Royal Guardsmen,
Beach Boys, Who,
Spencer Davis

7 Monkee songs
"Penny Lane"
"Epistle To Dippy"
"Darlin' Be Home Soon"
"Kind Of A Hush"
"Love Is Here"



JUNE, 1967

Hollies, Mothers,
Animals, Rascals,
Jefferson Airplane,
Neil Diamond,
Tom Jones, Beatles

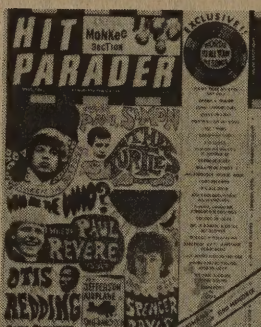
"Bernadette"
"Something Stupid"
"A Little Bit Me"
"59th Street Bridge"
"I Think We're Alone"
"Jimmy Mack"



JULY, 1967

Jeff Beck, Hollies,
Temptations, Cream,
Easy Beats, Monkees,
Spoonful, Joe Tex,
Love, Zappa

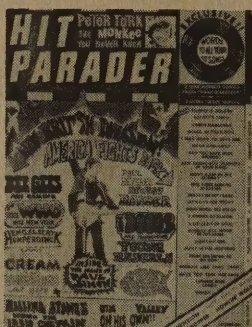
Stones "Buttons" songs
"The Happening"
"Groovin'"
"Somebody To Love"
"Friday On My Mind"
"My Back Pages"



AUGUST, 1967

Jagger On "Buttons",
Turtles, Who,
Donovan, Monkees,
Paul Simon,
Paul Revere

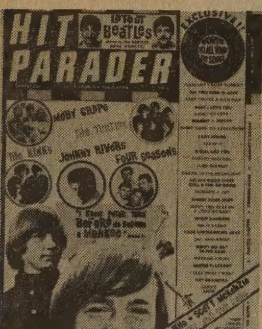
"Six O'Clock"
"Him Or Me"
"Creeque Alley"
"I Got Rhythm"
"Mirage"
"Ain't No Mountain"



SEPTEMBER, 1967

Bee Gees, The Doors,
Moby Grape, Who,
Stax Story, Cream,
Peter Dinklage,
Yardbirds

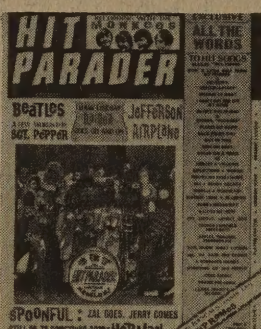
3 "Headquarters" songs
5 "Moby Grape" songs
"C'mon Marianne"
"Tracks Of My Tears"
"Light My Fire"
"Windy"



OCTOBER, 1967

Monkees, 4 Seasons,
Turtles, Kinks,
Beatle Interview,
Who, Scott McKenzie,
Stax Story, Airplane

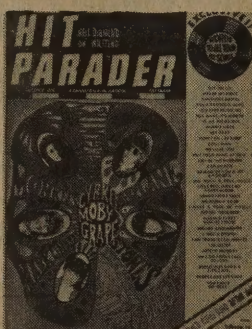
"Pleasant Valley Sunday"
"All You Need Is Love"
"Baby I Love You"
"Fakin' It"
"A Girl Like You"
"White Rabbit"



NOVEMBER, 1967

Recording With
Monkees, Herman,
Rascals, Supremes,
Janis Ian, Booker T.,
Jefferson Airplane

Beatles' "Sgt. Pepper"
Monkees'
"Headquarters"
Stones' "Flowers"
"Reflections"
"Heroes And Villains"
"Apples, Peaches,
Pumpkin Pie"



DECEMBER, 1967

Ray Orbison's
Rock History,
Neil Diamond, Cyrkle,
Mark Lindsay,
Paul Butterfield,
Stones, Airplane,
Bee Gees, Bobbie Gentry

"Never My Love"
"To Sir With Love"
"How Can I Be Sure"
"Soul Man"
"Dandelion"
"The Letter"

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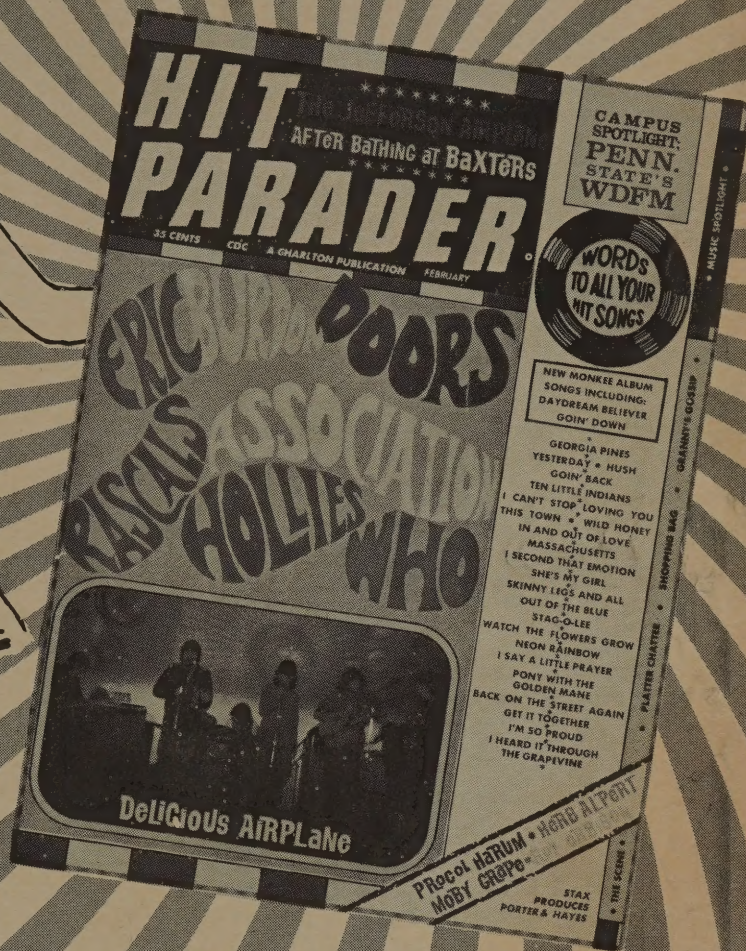
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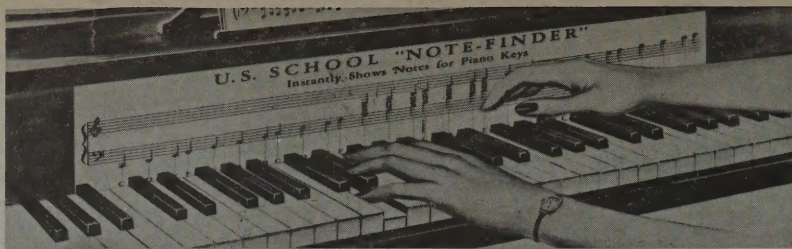
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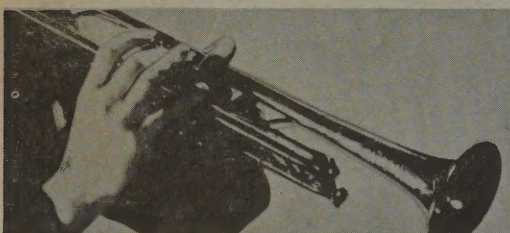
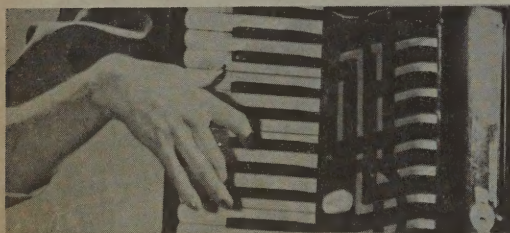
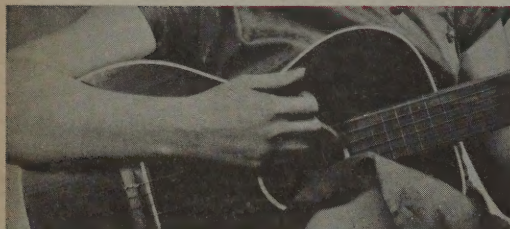
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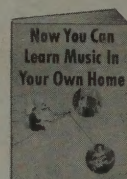
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| <input type="checkbox"/> Guitar | <input type="checkbox"/> Violin | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Accordion | <input type="checkbox"/> Tenor Banjo | <input type="checkbox"/> Ukulele |
| <input type="checkbox"/> Organ | <input type="checkbox"/> Mandolin | <input type="checkbox"/> Trombone |
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